ADMINISTRATION REPORTS
OF
TRAVANCORE
ARCHÆOLOGICAL DEPT.
1105 TO 1112 M. E.

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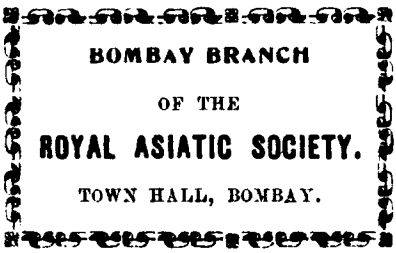

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Archaeological Department

Travancore.

Administration Reports

1105 M.E. to 1112 M.E.

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1939

ARCHÆOLOGICAL DEPARTMENT

Travancore

ADMINISTRATION REPORT

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BOMBAY BRANCH
OF THE
Royal Asiatic Society.

STONE IMAGE OF VISHṆU.

Proceedings of the Government of Her Highness the Maha Rani Regent of Travancore.

Read:—

Letter No. 519/30, dated the 15th November 1930, from the Superintendent of Archæology, forwarding the Administration Report of the Archæological Department for the year 1105 M. E.

Order D. Dis. No. 33 of 31/Edn., dated Trivandrum, 7th January 1931.

RECORDED.

(By Order)
K. GEORGE,
Chief Secretary to Government.

To

The Superintendent of Archæology.
The Superintendent, Government Press.
The Press Room.
The Legislative Section.

T.O-2

TRAVANCORE GOVERNMENT.

Archæological Department

ADMINISTRATION REPORT.

1105 M. E.
1929-30 A. D.

PART I.

Introductory. This report embodies an account of the work of the Travancore Archæological Department for the year 1105 M. E. corresponding to the English year 1929-30.

General. I was in charge of the Department throughout the year. The Pandit-Assistant, Mr. K. Sivaramakrishna Sastri, availed himself of two months' privilege leave from 4th Meenom 1105; and the Photographer, Mr. D. Srinivasan Potti, took combined privilege and sick leave for 1 month and 27 days. The vacancies thus caused were filled by substitutes. The clerk-typist, Mr. V. Subramoniam, was transferred at his request and by mutual agreement with Mr. Suryanarayana Pillai, Typist of the P. W. D. Sub-Division Office, Shencottah.

Tours. I spent 108 days in camp, and visited 73 places; and the Pandit-Assistant toured for 24 days, and visited 21 places. A list of the places visited is given in Appendix A.

The main purpose kept in view during the tours was not merely the collection of materials of archæological interest, but also the investigation of them, wherever possible, at the sites wherefrom they were obtained. That was found necessary because no accumulation of material without a corresponding attention being bestowed on its examination then and there can serve the real purpose of archæological work in the State. In this attempt, a re-examination of the work already achieved by the Department was unavoidable; and a retrospect of the past record of work suggested with what fruitful results new aspects of work could be inaugurated. Thus literature and folklore, which had escaped notice in the past, and which reflect not only the psychology of a people, but also the springs of their thought and action, attracted my attention in so far as they provide for the student of Kerala history, an abundant and interesting field of research. Lastly, the study of Kerala art, the beginnings of which were made the year before, was pursued with special reference to architecture and sculpture in Travancore. The compilation of an exhaustive topographical list of antiquities was also kept in view; and its very lacuna suggested not only its necessity but also indicated how the labours in this direction should be usefully employed.

G. P. T. 869. 227. 29-11-1106. B

Publication. During the year Volume VII, Part 1 of the Travancore Archæological Series was seen through the Press. It is printed and is ready for distribution. An Archæological Sheet in the Travancore Gazette having been graciously sanctioned by Government, (*Vide* Govt. letter D. Dis. No. 97 of 30/Mis., dated 22nd January 1930) matter for the same was prepared and sent for publication. This notable step is expected to awaken public interest in archæological work.

Receipts and Expenditure. The following statement gives particulars about the receipts and expenditure of the Department for the year:—

RECEIPTS.

	Rs.	Ch.	C.
Sale of photos.	22	18	2
Miscellaneous receipts	13	23	0
Sale of Travancore Archæological publications.	98	15	3
Sale of Elements of Hindu Iconography	106	26	0
Total...	241	26	5

EXPENDITURE.

Salaries	1,500	0	0
Establishment	1,949	24	12
Travelling	982	9	12
Contingencies	1,819	10	10
Total...	6,251	17	2

GENERAL VIEW OF CAPE COMORIN FROM THE SEA-SHORE.

ROYAL BOM BRA OF ASIAT

Part II.

Resumé. The scheme outlined in the previous year's Report regarding Archæological investigations in the State was steadily followed with a view to maintain an unbroken continuity of purpose in the work of the Department. The completion of the Archæological Map of the State brought home the necessity of an Archæological Survey intended to explore thoroughly and methodically every taluk and to list completely the various antiquities scattered in the country. With this end in view, a start was made towards the compilation of a list of antiquities based on the achievements made in the past and on the information available from other sources to serve as the working basis of a thorough Archæological Survey. Notable progress was achieved in listing topographically the inscriptions published up till now, and those awaiting publication. Along with this was undertaken the compilation of a list of ancient monuments in the State, including not only those owned and protected by Government, but also those owned by private individuals or corporations. The labours spent on these, it is hoped, are not incommensurate with the advantages resulting therefrom.

Architecture. The science of Architecture, on which some attention was bestowed during the previous year, afforded an interesting and fruitful field of research. Some standard texts on the subject, printed as well as unpublished, which were not gone through before, and which are authoritative treatises such as *Kāśyapīya*, *Viśvakarmīya*, *Mānasāra* and *Silparatnāvali* were consulted. But the special works applicable to Malabar are the *Tantrasamuchaya*, *Śilparatna* and *Manushyālaya-Chandrika*, which embody the principles of *Śilpaśāstra* in Kērala. As seen from them, if there is any art in Kērala which "So disposes and adorns the edifices raised by man for whatsoever uses, that the sight of them may contribute to his mental health, power, and pleasure" it is temple architecture. Even a casual observer cannot fail to be struck with the distinctness of structure of the Malabar temples, which have from early times a unique feature of their own. Their distinguishing characteristic is their gable roofs, a feature that has come to exist in Kērala temples, probably because of the necessity created by her climatic conditions.

Generally all the old and important temples in Kērala have come to be established in prominent sites as laid down by the *Śilpaśāstra*, either at the top of a hill like the Vaḍakkunnātha temple at Trichur, or at its foot as in the case of the Tirunandikara temple, or by the side of a river like the temples of

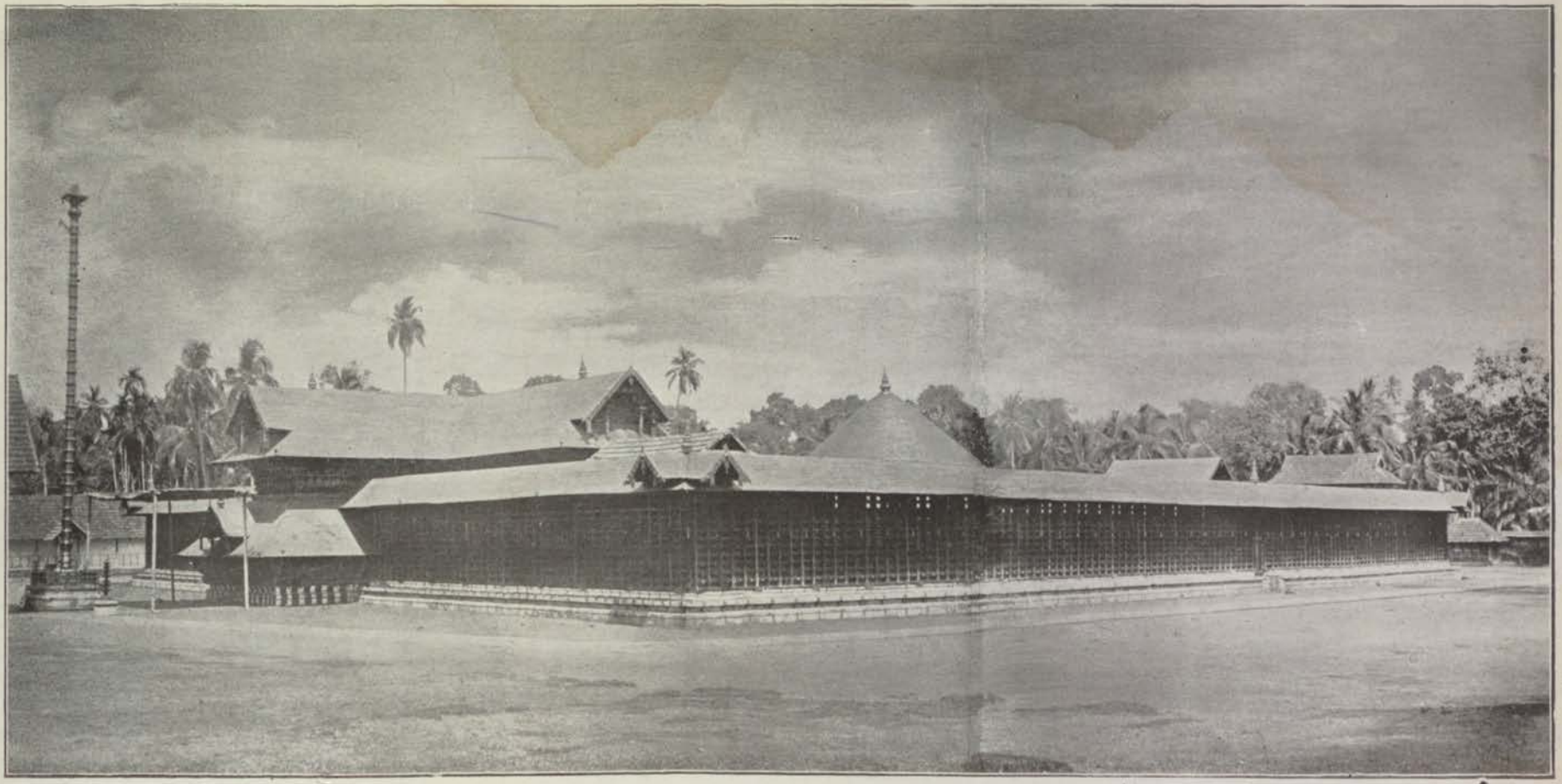
Āranmuḷa, Mūḷikkuḷam and Tiruvāṭṭār, or on an eminence like the Janārdana temple at Varkala, or by the side of a sea like the Cape Comorin temple. Most of the temples face eastwards; and instances are not rare of some turned westward, and a few towards south.

Ordinarily in a Malabar temple we see a central shrine called "*Śrīkōil*" which may be square, oblong or circular in shape, consisting of one or two storeys over which a sloping roof is built. Within it is the "*Garbha Griha*" or cell, where the idol of the deity is placed. In front of the central shrine is situated the "*Namaskāra Maṇḍapa*" square in shape and built with a pyramidal roof. Surrounding these is a corridor or pillared hall known as "*Nālambalam*" or *Surrambalam*, the outer portico of which is known as *Balikkapura*, containing the *Balikkal* or Sacrificial altar, with a flag-staff or *Dvajastamba* in its front. The outside of the *Nālambalam* is lined with 5 to 9 rows of lamps fixed over a masonry base and wooden frame work. On the outside of this whole structure there is a paved pathway or processional path.

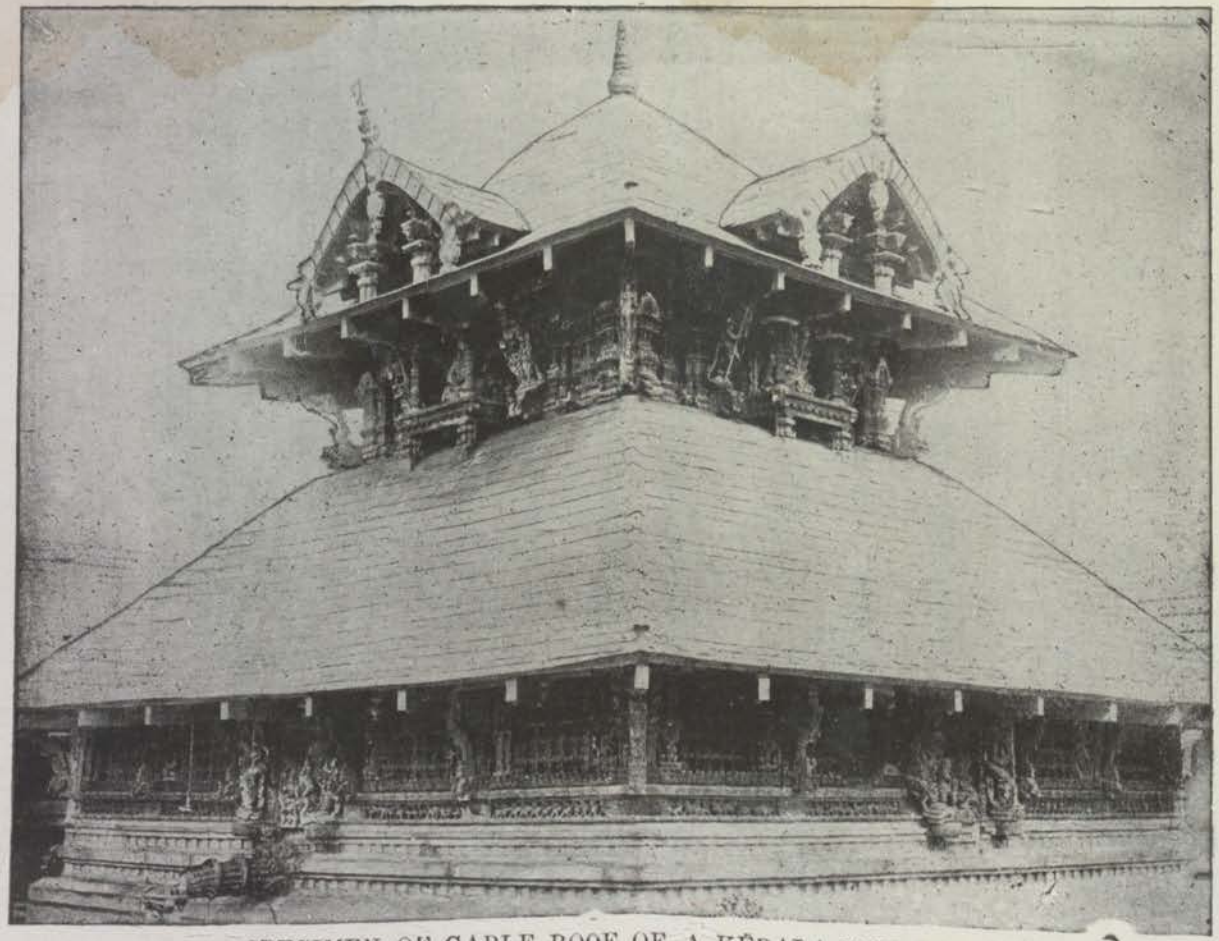
In the case of big and important temples, there is in addition to the above, a separate edifice known as *Kūttambalam*, erected for *Kūttu* or dramatic performance and for theatrical recitations of *Puranic* stories; while in the case of many where there is not a separate *Kūttambalam*, the front side of the quadrangular corrider round the central shrine is used for the purpose. Every temple has a well, situated generally on the northeast corner, which supplies the water required for bathing the image and for preparing food offerings to the Deity. A portion of the corridor round the central shrine is used as kitchen, another for feeding Brahmins and a third for keeping rice, oil, ghee and other articles required for the expenses of the temple.

Small shrines, circular or square in shape dedicated to Śāsta, Pārvathī, Gaṇēśa or other minor deities are also found generally in every temple. Images of Nāgas set up round a banyan tree for worship are also a feature of Malabar temples, where in some cases a "*Kāvu*", a sacred grove of tangled mass of shrubs meant to be the resorts of Serpant Gods and Goddesses occupy a place on the Southwest corner.

All these are enclosed by a rectangular wall, in the centre of each side of which at the four cardinal points are entrances surmounted by peculiar *Gōpuras*; and where they are not found, gateways are built for passage into the precincts of the temple.



GENERAL VIEW OF A TYPICAL KĒRALA TEMPLE.



SPECIMEN OF GABLE ROOF OF A KĒRALA TEMPLE.

Generally the component parts that go to shape a temple edifice in India are:—

(i) Upapīṭha or pedestal.
(ii) Adhiṣṭhāna or base.
(iii) Stambha or pilaster.
(iv) Prastara or entablature.
(v) Grīva or neck of the dome.
(vi) Śikhara or cupola.
(vii) Stūpi or pinnacle.

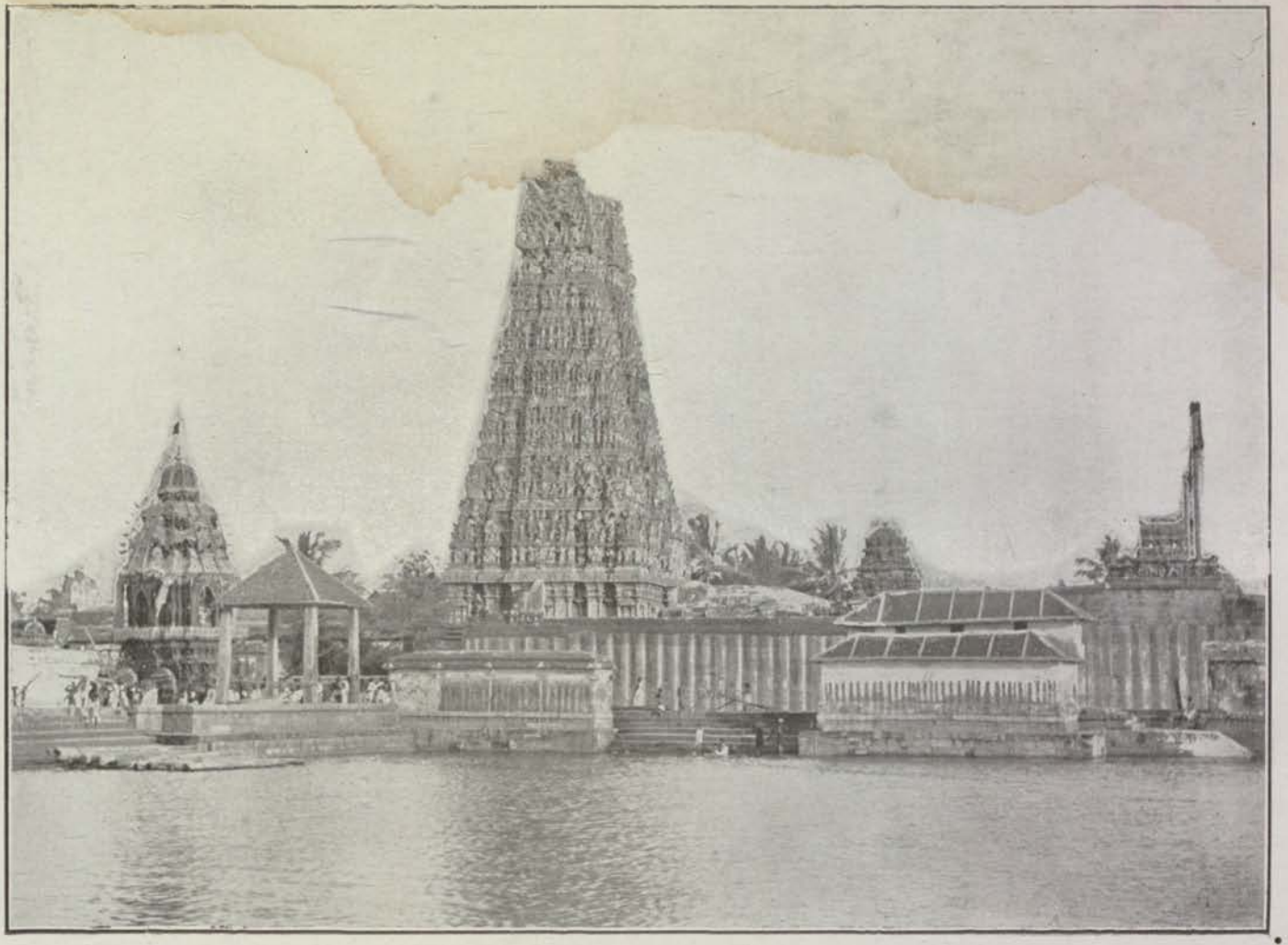
An examination of these elements of temple edifice establishes the fact, that in Malabar there is no difference in construction up to the *Prastara* or entablature from the purely Dravidian style; and that the distinction becomes visible in the upper portion alone, namely the wooden roof covered most often with copper sheets or tiles, and ornamented with its characterestic gables. Constant rains in Kērala throughout the year necessitated some alteration in the construction of the roof from that of the purely Dravidan type, without the designs prescribed by the rules, being completely eradicated or transmuted. In the South Indian temples, a large number of projected ornaments called "*Nāsikās*" or noses are introduced in the dome and cupola; and it is not improbable that these noses may have suggested to the Śilpins of Kērala the basis for the gables in the roofs, which may have been converted into sloping ones to allow rain water to flow freely down. In some temples, there is seen a *vyali's* head at the vertex of the triangular gable; which in its appearance is not dissimilar to the *Nāsika;* and the designs lower down are also slightly modified to suit the altered shape of the gable into a triangle. That the gables can without much improbability be reckoned as altered "*Nāsikās*," is to some extent seen also from the standard treatises popular in Kērala, the *Tantrasamuchaya* and *Manushyālaya-Chandrika*, where they are described as "*Mahānāsika*", "*Bhadranāsika*" and "*Kshudranāsika*". The general rule prescribed for these "*Nāsikās*" is that they should correspond in shape to that of the roof; and it is not unnatural that a triangular roof containing gables should contain "*Nāsikās*" triangular in form.

Further investigation on other aspects of Kērala architecture is being proceeded with.

Sculpture. More admirable than the architecture of the temples, and closely associated with it are the fine specimens of old sculpture that are found in some of the important temples of the State in stone, bronze and wood. Some considerable time was spent during the year in the examination of their general contours. Excellent stone sculpture of some antiquity is seen at the Stānunāthasvāmi temple at Śuchīndrum, the Nīlakaṇṭasvāmi temple at

Padmanābhapuram, and at the Padmanābhasvāmi temple, Trivandrum; while splendid examples of wood work are found in the temples at Kaviyūr, Turavūr, Paḷūr, Vāḷappalli and Ēttumanur. Fine Bronzes of Śiva, Pārvati, and Śaivite saints preserved in the temple at Śuchīndrum, and some images of Gods at Parakkai, Darśanamkōppu and Padmanābhapuram also afford an interesting study. These sculptures viewed as a whole strike one as affording a text book of Hindu Mythology in pictures. But the Travancore artists knew the impossibility of human art realising the form of God. They were therefore content to create in their sculptural works only representations of semihumanised and superhuman divine appearances, suggesting the highest imaginative power and embodying the abstract ideas of Hindu faith and religion. Nevertheless, there are in their art the expression of the most varied and difficult movements of the limbs drawn with great freedom and skill, and an irradiation from the lips of a seraphic beauty captivating beyond measure. In the execution of the figures, admirable skill and considerable care are bestowed, particularly on their anatomical details and proportion, the eyes, nose, hands and feet in particular receiving almost perfection of workmanship. In the expression of their spiritual longings, desires and passions, and in the elaboration of minute, intricate and extremely pretty ornamentation, wonderful energy seems to have been exhibited quite in harmony with the spiritual needs of the people. In short, these sculptures form the very embodiment of the religious, philosophic and mythological ideals of the Hindu race.

The Śuchīndram temple, the Parthenon of the State, and the greatest ancient monument, illustrates in its sculpture, the scriptures of Hindu mythology and faith. There are in it not only the sculptured images of gods in stone, bronze and terracotta, but also sculptured portraits of kings and of puranic figures. Some specimens of them are reproduced, from which it may be seen that they are all splendid representations of deep spirituality, and suggest the abstraction of a supra-terrestrial sphere. The temple is crowded with images of various kinds, some beautiful, others hideous and grotesque. In the images of the gods and puranic figures, what is suggested is a type of force impersonal and idealistic; while the female figures on the pillars of the Śrībalippura have an erotic suggestion of some kind, implied or explicitly expressed and emphasised. Nevertheless, they constitute a splendid store-house of fine statuary, so varied, laborious and multitudinous, and so comparable to the imposing dignity of the architectural design of the temple, that the spectator however much he may criticise its obvious deficiencies, is impressed with a feeling of wonder and even of admiration. The temple itself suggests to some



GENERAL VIEW OF SUCHINDRUM TEMPLE.

SPECIMEN OF STONE SCULPTURE IN SUCHINDRUM TEMPLE.

A SPECIMEN OF TRAVANCORE BRONZES—CHĒRAMĀN PERUMĀL AND TWO NĀYANĀRS.

extent to have been designed for the exhibition of unrestrained ornament, lavished on every available surface in it.

Much of the sculptural embellishment of the temple is found on the *Gopura*, and on the granite stone pillers cut with exquisite precision from single blocks of stone. The dignity and massive simplicity of those pillers and of their lustrous polish ornamented with the sculpture of mythological figures, amaze the gazing spectator with the re-splendent glory of their workmanship. The images are wrought carefully with due regard to their trappings and ornamentations which recall the remote associations of a bygone age. But despite their elaborate elegance of workmanship, they reveal unfortunately a conventionalised and stereo-typed form of modelling, exhibiting in some cases a sort of inactive monotony, relieved only by their symbolic expression. Designed originally as decorative parts of an architectural scheme and to fit into an architectural setting, these fine pieces of sculpture have a perfection in volume, including shape, the intricate lacing of the parts in rhythm, and in the perfect feeling or the cordination of the body as a whole, culminating in an inspirational and imaginative force impelling our appreciation.

Less striking than the stone sculptures, but equally fascinating are the beautiful specimens of bronze images found at Suchīndrum, Parakkai, Darśanamkopu, Trivandrum and Padmanābhapuram. They have a unique and distinct charm of their own, on account of their excellence of workmanship and their peculiarly artistic and rhythmic poses.

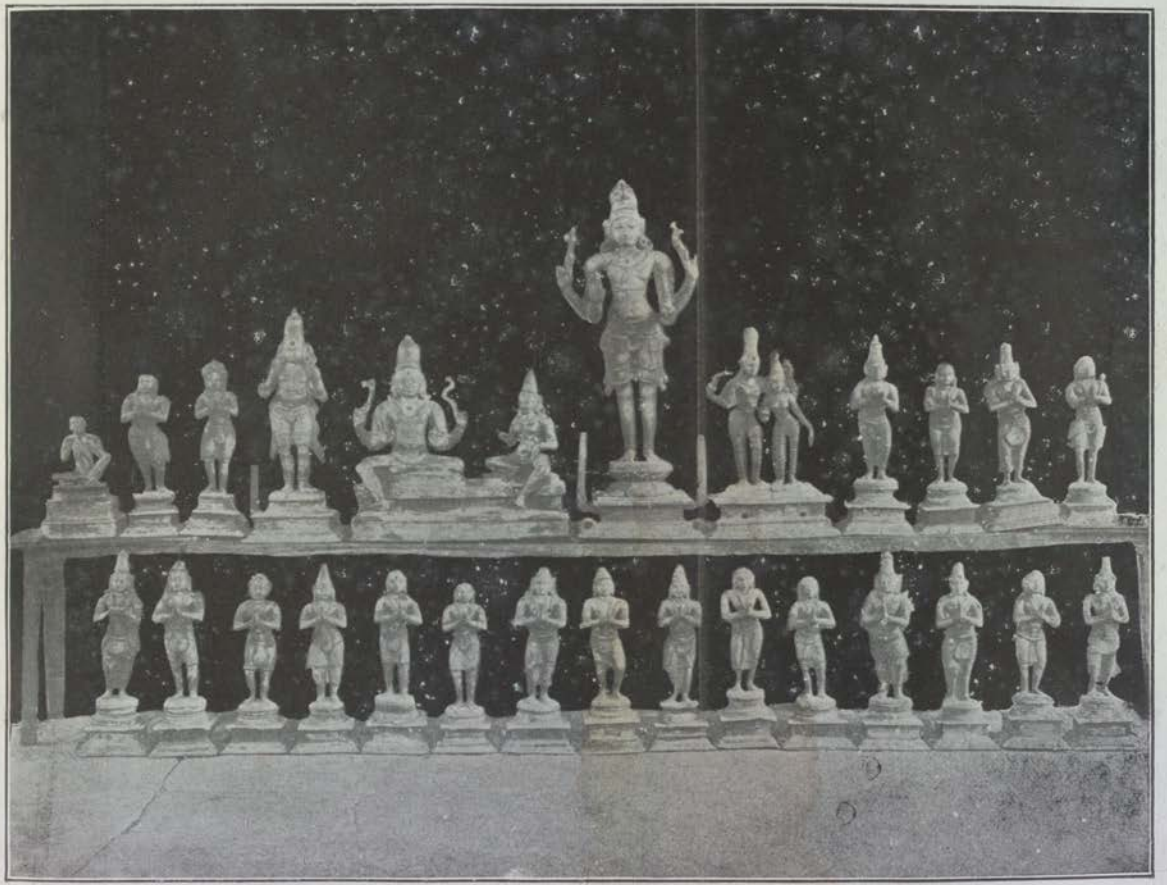
Image making was practised from early times in Travancore; and the art drew its inspiration from the religious faith and philosophy of the land. The conception of Śiva, Vishṇu, Pārvati and Lakshmi in several forms associated with the religious cult of the land, has furnished the Travancore temples, a vast array of beautiful images, mostly stone, and rarely of bronze and copper, whose iconographical details are moulded on the rules laid down in the "*Silpa-sāstrās*" based on the popular conceptions of the land. In the case of these images nothing is more admirable than the consummate skill and imagination with which every part of the whole is perfectly adjusted to its place, and so balanced that aesthetic unity is always wonderfully preserved in them. The images of the gods are specially "*Sāttvik*", "*Rajasik*" or "*Tamasik*" in character; and inspired by Puranic legends and their wealth of endless imagery, many conceptions have naturally come to be displayed in their production and workmanship.

The figures are generally embellished with ornaments of the body (*Aṅgabhūshaṇa*), and external jewellery (*Bahir-Bhūshaṇa*);

and among those clearly delineated are the diadem or crown *Kirīṭa*), head ornament (*Sirovibhūshaṇa*), crest jewel (*Chūdāmaṇi*) ear ring (*Kuṃḍala*), bracelet (*Kaṅkaṇa*), armlets (*Kēyūra Kaṭaka* and *Valaya*), finger ring (*Angulīyaka*), necklace of pearls (*Hāra*), garland (*Māla*), girdle on the waist (*Udarabhandha*), chain round the loins (*Kaṭisūtra*), the belt or girdle (*Mēkhala*) and *Nūpura* for the toe. On the whole, the art that is exhibited in the bronzes is symbolic, subtle and fine, soaring though feebly into the highest empyrean through the expression of great spirituality. Embodying the myriad passions concentrated in their symbolic expressions, the very sight of these images transports the mind of the worshipper to a world of abstract ideas, a world of mystery and exultation.

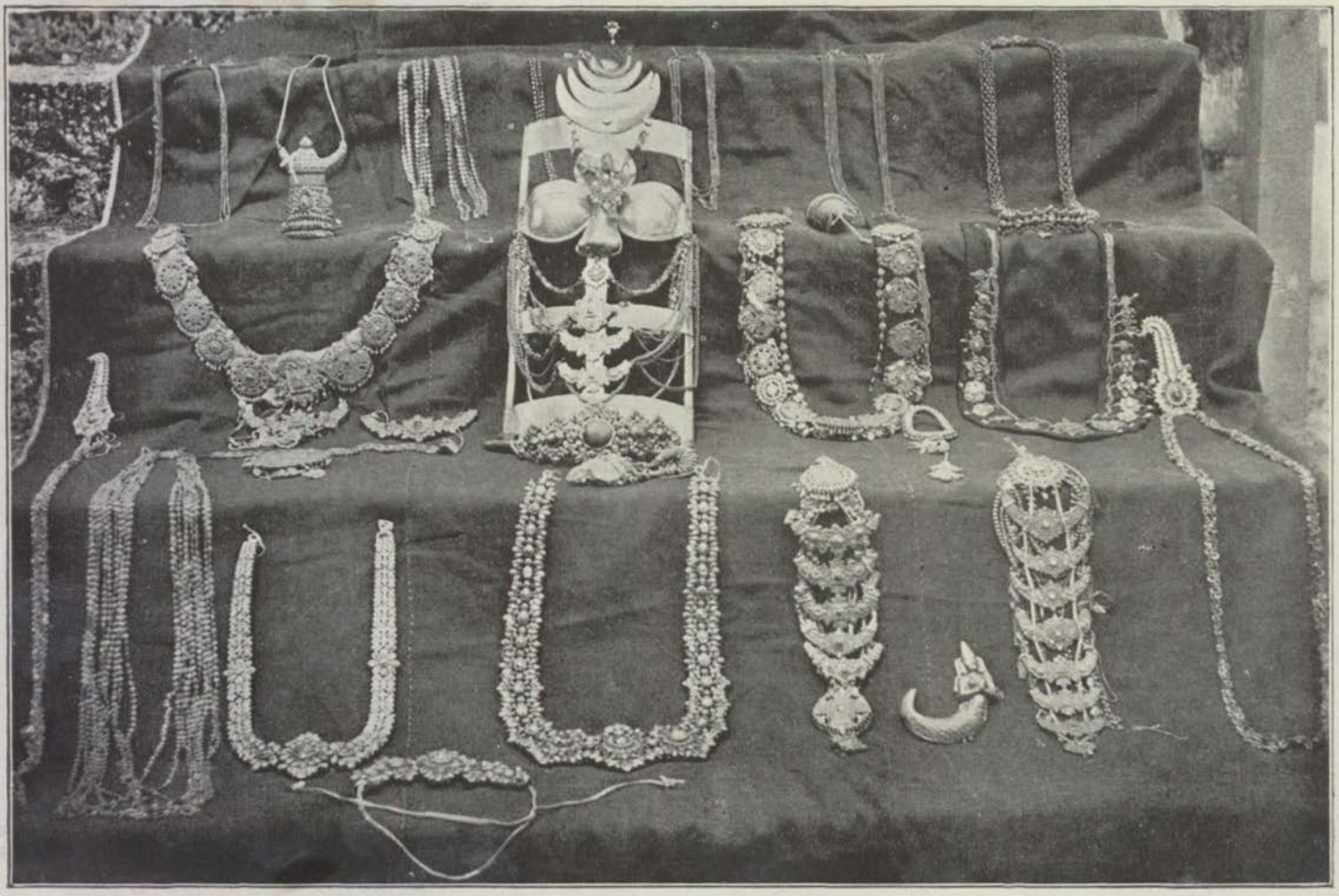
A kind of bronzes depicting Śiva, Pārvati and some Saivite saints, photos of which are reproduced, are stored up in the Śuchīndram temple, expressing with perfect simplicity a pure devotion and self surrender in *Bhakti*, the worship and service of God. Their deep religious faith is reflected in the rapt face and reverential attitude, in depicting which, infinite toil must have been expended. In delineating the symbolic attitudes of their body and their poses, much fine sentiment and wonderful intensity of feeling are displayed giving them a vein of delicious diablerie.

Lastly, the art of wood sculpture with which the temples of Turavur, Paḷur, Ēttumānur, Vāḷappaḷḷi, and the Rāmaswāmi koil at Padmanabhapuram are enriched, is also characteristic of old workmanship, and illustrate with marvellous intricacy and artistic finish various puranic scenes and figures from the Bhāgavata, Rāmāyana, Hālasyamāhātmya and Mahābhārata. The multitudinous scenes and figures delineated in them are boldly designed, and are expressive of exquisite emotions. A throbbing life and vigour are found even in the poses of their mental abstraction. Nevertheless, they display a meditative subtlety and a profound expression of an intimate impress of an indwelling soul, which is their peculiar fascination. Admirable as examples of manual skill lavished with the subtlest and most delicate effects, there is combined in them an intense and individualised expression with the elements of tranquillity and repose. But it is in the penetrative suggestion that their sweetness is to be found a sweetness calm and meditative, with emotions tranquilised into the region of ideal sentiment.



BRONZE IMAGES OF SIVA, PARVATHI AND SAIVITE SAINTS AT SUCHINDRUM.

A SPECIMEN OF OLD WOOD WORK.



SPECIMENS OF OLD JEWELLERY IN SUCHINDRUM.

SPECIMENS OF OLD JEWELLERY IN ĒTTUMĀNOOR TEMPLE.

Jewellery.

The art of the Jeweller like that of the sculptor has also from early times appealed strongly to the genius of the ancient craftsmen of Kerala; and some varied and excellent Jewellery (*thiruvābharanam*) used and preserved in the important temples of the State, Śuchīndram, Trivandrum, Vycome, and Ēttumanūr made of precious metal and stones throw a flood of light not only on the unbroken continuity of tradition in the art, but also on the marvellous skill exhibited in their making. The Travancore craftsmen of old had attained some real proficiency in the jeweller's art, in so far as they were able to supply a variety of rich and artistic pattern of workmanship which were cleverly adapted for purposes of decorative design. Meticulous care on pictorial and minute detail of work, and highly technical skill in cutting and polishing refractory stones seem to have been bestowed in their make. Jewellery of an elaborate kind was freely used in the biggest temples of the State from early times; and from the specimens that are found today, it is clear how remarkable was the skill of ancient craftsmen in shaping, polishing and piercing gold with precious stones and gems.

But it is the ornaments* of the people that afford to the student of antiquities, a more interesting and useful field of study, in so far as it helps the elucidation of their ancient culture. The late Prof. Ridgevay's theory is more true of Kerala than of any other part of India, as ornaments in Malabar owe their origin mainly to magic and less to the love of adornment and decoration. Endowed naturally with the charms of great physicial beauty, and being surrounded by the glories of a rich and bountiful nature, the ancient people of Kerala hardly paid attention to outward embellishment either in dress, or in jewellery. Though with advancing civilisation changing fashions have come to be introduced in the country, the earliest ornaments of Kerala have a ritualistic bearing. There were different types of them and different modes of wearing them, round the neck, on the ear and wrist, and in the case of children round the waist and ankles also. It was not the custom in Malabar to wear ornaments on the crest of the head, the nose and the upper portion of the ears.

A detailed study of the ornaments revealed the existence of certain beliefs that have come to stay in the land from ancient times. For instance, it is said that every one must wear a bit of gold on account of physiological values. Those who could not afford to go in for gold, wore silver. Among other metals, copper is not generally used as such except as rings; and it is supposed to purify the

* My thanks are due to Prof. Rama Pisharoti of the Annamalai University for helpful suggestions on this subject.

wearer. But in combination with other metals it is used for bangles, particularly by the Malayali Brahmins. Iron too is used in the shape of rings being fastened round the ankles of a new born baby, or by women during their monthly periods; but in the case of men, the wearing of an iron ring is prescribed when they have to conduct funeral ceremonies, in the belief that it will protect the wearer from the evil influences of spirits. Besides metal, precious stones too are used for ornaments; and great value is attached to pearls; and however lavishly stones were used for jewellery, they were tabooed in ornaments below the waist. Seeds, nuts and stalks of certain trees, particularly the seed of *Elaññi* (*Mimusops Elanji*) and also nails, claws, teeth and hair of animals, especially the claws of tiger, the teeth and hair of elephants, were also used as amulets and ornaments, because they are supposed to act as a charm. This fact is borne out by the existence even now of the *Pālakkai mōtiram*, i. e. ring made of the seed of the *Pāla* tree (*Alstonia scholaries*) and the *Pulinakha mōtiram* i. e. ring made with the claws of a tiger. The former is worn on the belief that it will secure the benign influence of Bhagavati (the Patron goddess and guardian angel of the Malayalis) whose favourite is *Pāla*; while the latter is supposed to be a cure for dreams and night-mares.

In another ornament called "*Tāli*" worn by all Malayali ladies, the conventionalised representation of the Bhagavati was originally the symbol. Later, it was modelled also like the hood of a serpent (as in the case of *Nāgapatattāli*), or shaped on the model of a full blown lotus (*Pūttāli*). But the ornament which is most connected with magic and ritual is the "*Yēntramkuḷal*", garland of *Yēntrams*, in which a copper leaf is impressed with mystic symbols to protect the wearer from the influences of evil spirits. The natural conclusion resulting from the examination of the nature of these early ornaments is that traces of animal worship, tree worship and idol worship are found in them.

Epigraphy.

Fairly exhaustive work in the field of inscriptions having been done by the Department in the past, it was thought that pure epigraphy can be given a rest for a spell; and until more new ground in other archæological directions has been explored, it was deemed desirable to collect and republish epigraphical results already obtained and to take fresh estampages of the inscriptions which await publication and which to a large extent are of a damaged and miscellaneous character. A list of the same has been prepared for guidance.

Nevertheless, some new work in the field of epigraphy has been accomplished. One set of copper plates in Sanskrit language and in Nāgari character belonging to the Vijayanagara king Vēṅkaṭapati and dated *Saka* 1508 registering the gift of the village of Sāttupattūr to Brahmins of various families was deciphered by the Department. Among the inscriptions copied and transcribed four were from Śuchīndrum, one of which dated Kollam 654 records that King Rāma-Varma of Travancore constructed the Chempakarāma-Maṇḍapa in front of the Sthaṇunāthasvāmi temple; while the second in the Udayamārttāṇḍa-Maṇḍapom dated Kollam 403 registers that the Brahmaswom properties be possessed and enjoyed by Members of the assembly, and those who mortgage or sell them be punished. On the third, found on a stone near the Pillayārkoil in the Sannidhi street and dated Kollam 781, is engraved Chēndan Śivindravāsi of Puttillam constructed the temple and made provision for necessary lights and offerings. The last seen on the basement of the steps to the same temple refers merely to the *sadasēva* of Nāṇampi.

Of the rest, two each were obtained from Tiruvāṭṭār, Kurattiyaṛa and Cape Comorin, and one each from Tiruvalla and Padmanābhapuram. The lithic inscription on the copper covered *Balikkal* of the Ādikēśavaperumāl temple at Tiruvāttār dated Kollam 757, records that Kuttatti Īchammakuṭṭi of Ulvīdu in Śrīpadamūlam at Tiruvāttār put up the large *Balikkal*; and the other in Vaṭṭeḻuttu found on a stone partly under ground in the Taliyal street at Tiruvāṭṭār relates to the gift by Dattan-Kandan of Māmballi, of Tamaraitturutti Purayiḍam for a perpetual lamp being lighted in the Ādikēśavaperumāḷ and Taliyal Mahādēvar temples. The Kurattiyarai records are damaged and fragmentary while those from the Kanya-Bhagavati temple, Cape Comorin, are in good state of preservation. The one on the pillar right of the Mukhamaṇḍapa in the northern entrance of the temple is dated Kollam 589, and states that sandal paste weighing 3 *'palams'* be given to Kumari-Bhagavati by a devotee for *Kārttikai*; and the other a Pāṇḍyan record on the inner wall of the first *prākāra* on the north western corner of the temple belonging to Kōchaḍaya-Varma Tribhuvana-Chakravartti Kulaśēkaradēva registers that from the income derived from Kulaśekhara Chaturvēdimaṅgalam *alias* Kōdalūr in Melvēmbanāḍu, a *Dēvadānam*, Fifty *"kāśūs"*, be utilised to feed *Paradēsis* who come for the *Taipūsa* festival of Kumari Bhagavati. The inscriptions from Tiruvalla and Padmanābhapuram are damaged, and refer respectively to a gift of land, and the construction of a *Prākāra* and *Mullapandal.*

Besides these, six olai records were also transcribed, one of which is the copy of a copper plate dated Kollam 541 of the Travancore king Sakalakalai Ādityavarma registering the presents and

birudus (honours) conferred on Tampi-Aṇṇan Mārtānda Pillai Muttaṇṇan while the former was residing in the palace at Vīra Lakshmi Viḷakam in the Iravi Varma Mahārāja Kulaśēkharaperumteru for defeating Ayyumēnōn, the guru of Sâmūri of Neḍiyiruppu. The others known as the "Mudaliar" records belonging to the Mudaliar of Aḷagiyapāṇḍyapuram are interesting in so far as two of them are Royal "*Nīttus*" dated Kollam 915 and 957 respectively to the people of Nāñjināḍu; and the other two while relating to the conduct of '*pūja*' are also couched in forcible and elegant language like the previous ones. One of the *Nīttus* was sent to the people of the southern portion of the northern sub-Division of Nāñjināḍu announcing the reduction of certain taxes on account of the invasion of the Mogul army; the second was issued to the Nāttār of Tenmitināṭu intimating that the illness of the Queen mother was getting serious and causing great anxiety. The first of the *Pūja* records states that the Śri Paṇḍāra Kāriyum of Śri Parānkuśa Nallūrmaṭham received on loan ten *Kōṭṭa* of paddy from Udaya-Nayinan Udaya-Nayinan of Atiyanūr or Aḷakiyapāṇḍyapuram for conducting *Pūja*; the second mentions that the Śiva temple in Quilon having been demolished through constant war, and the *Pūjas* neglected, the temple near the Putukkuḷam palace be reconstructed and the goddess Ānandavalli be consecrated with her idol made at Trivāndrum, and Putukkulam be known henceforward as Ānandavalliśvaram. The last one states that the lands and fields of Nāñjināu have been included for additional taxation to pay off the loan raised in advance from merchants in connection with the invasion of Tippu Sultan.

Sankētams.

An examination of the old documents in the central Vernacular records, Trivāndrum, and of those relating to the "*Mutts*" to some of which access was available, resulted in the collection of very valuable information about two ancient institutions* of Kerala, vestiges of which were in existence till very recent times. The first is "*Sankētam*" the definition of which when rendered into English is that it is a place governed by the officers and protector selected by the free will of a Brāhmin Assembly. "Even the king could not exercise his power within the limits of the territory thus defined. Besides this, even a victorious king could not enter the *Sankētam* in triumph without the consent of its officers. The power to punish those who commit offences within "*Sankētam*" limits rests with the *sankētam* authorities alone."

Regarding the rights and duties of the dignitaries of the *sankētam*, the following is the English translation of the popular version

* I am indebted to Mr. A. Govinda Varier B. A. B L., of Trichur for his great assistance and collaboration.

as gathered from old traditions of the country and recorded in the documents.

"In all *Sankētams*, whether those that have invited a single individual, or several persons for their protection, a share of their income was originally taken as protection money, and given to those who were engaged to protect them and who were called "*Kāval balam*". This fee is designated *Chaṅṅātam*".

"Those persons who are selected by each "*Sankētam*" as "*Chaṅṅātam*" are "*Kōima*", "*Adāḷam*" and "*Police*" (revenue and executive, judicial and police officers). Civil and Criminal cases in the *Sankētam* are decided in consultation with the *Kōima* also."

"According to the differences in local conditions, there used to be elected by a meeting of many of the *Grihastāsrama* Brāhmins, a person as '*Samudāyam*' of the temple, as the '*Samudāyam*' of the *Dēśam*, and the head of the *Sankētam* corporation. (This was the case at Vaikom). Similarly, a person who had retired to enjoy a Vānaprasta life was at times elected as Yōgiyār called also Yōgiyār Tiruvadi or Yōgatiripād (as done at Trichur and Iriñjālakkuḍa), and consecrated in the temple as head of the *Sankētam* assembly, or a *sanyāsin* vested with the rights of performing Pushpāñjali (offering flowers to the deity) was selected as head of the *Saṅkētam* (as done at Tiruvalla and Trivandrum). Those who were thus the head of the institution were in a sense really *Chaṅṅātams*; yet suspecting that if left to himself, he might grow too powerful and set at naught the dictates of *Dharma*, some persons who were themselves mutually enemies of each other were received as additional protectors. Similarly, to see that in *Sankētam* established with reference to temples, the daily routine of *Pūjas* and usual festivals were properly conducted an *Akakkoima* (Protector) was selected. So too various other *Sthānams* were given to different persons, and the '*Maryāda*' or custom of the *Sankētams* was maintained and protected as of old. It is thus that *Sankētams* were administered in ancient days on this (Southern) side of Nilēsvaram."

Evidences are not rare of the existence of *Sankētams* in ancient days in Kerala; and they are confirmed by the Portugese Chronicler Gouvea and the Dutch Governor Adrian Van Moens. On a perusal of the *Grandhavari* of the Śri Padmanābhasvāmi temple at Trivāndrum, a few instances were found recorded of the exercise of supreme power by *Sankētam*, the earliest entry relating to the subject being dated 520 M. E. (about 1345 A. D.)

From the extracts quoted above, it is clear that "*Sankētam*" was the territorial extent of the independent jurisdiction, spiritual

and temporal of a pagoda (*Kshētrasankētam*), or of a Brahmin community in a particular locality (*Grāmasankētam*) within the limits of which no acts calculated to pollute the temple or the community were permitted by immemorial custom. The jurisdiction of a temple extended not merely to the *Dēśam* (territory) adjacent to it, but also detached tracts of lands endowed for its maintenance and lying scattered through out the country. The *Sankētam* therefore though it had a local and territorial signification, was a juristic person, the affairs of which were managed in its name by a religious corporation called variously as the *Yōgam*, the *Sabha* or the *Sabhāyōgam*.

These *Sabhāyōgams* associated with its administration a secular leader or leaders who became merged in their religious corporations. What made these corporations immensely powerful, was that the sovereigns and chiefs elected to protect their interests were generally chosen from outside the States in which they were situated, and were not always on the best terms with one another.

In Travancore, *Sanketams* are generally associated with the more important of the ancient temples of the land, such as Vaikom, Cheṅgannūr, Trivāndrum and Śuchīndrum.

Essentially a religious corporation, the Government of a *Sankētam* was neither a complete democracy nor a privileged theocracy. Though its governing body was drawn to some extent from the Brahmins, it was not a close corporation of privileged individuals, but composed of members of other castes also, including persons of varying rank, from ruling kings and local chiefs down to temple servants. The constitution of the Iriṅgālakkuḍa *Sabhāyōgam* affords a typical instance of such a mixed association. It consists of forty two members including the sovereign president who was the '*Mēlkōima*' or Protector, nine *Urālars* (trustees), six local chieftains i. e. lords of six Nāḍus known as *Arunūttil Prabhus*, and twenty six officials of the temple holding lands on service tenure and known as *Kārāṇmakkārs*, six of whom being the spiritual authorities connected with the temple, while the rest temporal.

Chaṅṅātam.

Closely allied with the *Sankētams* or religious corporations exercising temporal powers, was an institution called *Chaṅṅātam*, a military organisation of mercenaries for police and defence purposes. They were associations of mercenaries or convoys to guard travellers in their journeys, and to protect particular persons or bodies, and served faithfully in return for a settled remuneration which itself was known as *Chaṅṅātam* or protection money. The ancient kings of Kerala had bands of such soldiers; and they were sent out for service when requisitions came in. Prominent

local chieftains also followed the examples of the kings and made profit. The more influential churches too had similar retainers with them, while the weaker ones often subjected themselves to the superior control of the kings or chieftains in return for payment of *Chaṅṅātam*. Advantage seems to have been taken by the Portugese also of the fidelity of *Chaṅṅātam*; and every Portugese fort in Malabar had engaged a *Chaṅṅātam* to assist in its defence. *Chaṅṅātams* were also employed by temples; and mention of two such *Chaṅṅātams* attached to the Tēvalakkara temple is made by the Portugese Governor Martin-Alfonso De Sousa who led a campaign there for plunder.

That *Chaṅṅātams* were extremely useful to travellers for ensuring safety during the course of their journeys is amply testified to by age long tradition, and confirmed by old "*olai*" documents; and references to the need of travelling *Chaṅṅātams* are found in the "Payyannūr Paṭṭōla", a Malayalam poem assigned to the 13th century A. D. In later years, it was not merely the kings and chiefs that lent out the services of *Chaṅṅātams*, but companies of soldiers when out of employment swore to protect those who stood in fear of molestation from neighbouring chiefs, on payment of a remuneration; and tradition lends support to this fact in the establishment of an independent principality at Ambalapuḷa by the Rāja of Chempakaśeri, known to the Portugese and Dutch as the Raja of Porca or Porcaud.

Miscellaneous.

Fair Progress was made in the compilation of the Bibliography of the sources of Travancore History undertaken in the previous year. Some of the *Matilakom Granthavaries* were examined during the year; and transcripts of them have been taken for the use of the Department, on account of their intrinsic historical value in throwing light particularly on the chronology of Travancore kings and of their dynasties. Accounts of the Vattakōtta fort and Leepuram Port were also prepared during the year as per orders of Government (vide letter No. R. O. C. 7722/29/General dated 25th November 1929) and they are reproduced in Appendices E and F respectively.

R. VASUDEVA PODUVAL,
Superintendent of Archæology.

APPENDIX A.

List of places visited by the Superintendent of Archæology in 1105.

Chingam.

Cheṅkōṭṭa
Puḷiyara
Vāmanapuram
Kaḍutturutti
Dēsam
Cheṅgamanādu
Māññāli
Mankōttah (Vattamana)
Munambam
Maññumēl
Kōttappuram
Kōtēśvaram.

Kanni.

Nāvāykkulam
Arūr
Nēriamaṅgalam
Muḷankaṭavu
Kāyikkara
Ēttumanūr.

Tulam.

Mārayamuṭṭam
Kōṭṭayam
Udayampērūr
Maṇṇārsālai.

Vrischigam.

Srīmūlapuram
Aripādu
Kumāranallūr
Tiruvārpu
Kuḍamāḷūr.

Dhanu.

Alleppey
Trikunnapuḷa
Māvēlikkara
Nīlamperūr
Chitaral.

Makaram.

Tiruvānkōḍu
Ānaprāmba
Talavaḍi
Kaṇḍiyūr
Varkalai
Angamāli.

Kumbham.

Paṭanāyārkuḷaṅgara
Marutūrkuḷaṅgara
Āranmuḷa
Peermēde
Tiruvalla.

Mīnam.

Mēkkara
Acchenkōil Valley
Kilirūr
Neḍumuḍi
Naṭṭālam.

Mēdam.

Chārkara
Padmanābhapuram
Maṇḍakādu

Medam—(*contd.*)
Paravila
Punalūr
Neḍumanaṇ
Aruvikkara
Pantalam.

Idavam.
Vaṭṭiyūrkāvu
Kaññiyākumari
Viḷiññam
Erachakulam.

Mithunam.
Pālōdu
Paravūr
Ambalapuḷa
Quilon
Parakkai
Śuchīndram
Kilimanūr
Sāmburvaḍakara.

Karkatakam
Arumana
Kaḷakūṭṭam
Perumbāvūr
Kēralapuram
Āyikudy.

Total No. of days: 73.

List of places visited by the Pandit-Assistant in 1105.

Chingam.
Kuḷitturai
Kōtēśvaram
Kāṭṭāṭturai
Kuḷikōdu
Kumārakōil
Śuchīndram.

Kanni.
Kāyikkara.

Vrichigom.
Muḷaññiambalam.

Dhanu.
Koṭṭārakara
Kōttayam
Mūḷur
Ēttumanūr
Tiruvalla
Kāvumbhāgam
Utramēl.

Total No. of places—23.

Makaram.
Anadu.

Mithunam.
Aruvikkara
Ānaśāstankōil
Puliyūrkurichi
Nāñjikuṛavan viḷa
Kurattiyara
Vaṭṭakōṭṭa.

Karkatakam.
Cape Comorin.

APPENDIX B.

List of photos taken during 1105 M. E.

1	Stone image (Buddist Sanyasin) at Kayikkara	Full plate.
2	View of Nīṇḍakara bar and bridge, Quilon	Do.
3	Side view of the bridge Nīṇḍakara	Do.
4	Image of Hanumān at Śuchīndrum temple	Do.
5	Side view of the same image	Do.
6	South west view of the temple at Darśanamkōpu	Do.
7	Rock cut cave at Kurattiyaṟa near Darśanamkōpu	Do.
8	General view of the same Do.	Do.
9	Front view of the Vaṭṭakōṭṭa Fort	Do.
10	Back view of the same Fort (spoiled)	Do.
11	Central shrine of the temple at Kaḷakūṭṭam	Do.
12	Side view of the same shrine Do.	Do.
13	Tank and temple view, Śrīvarāham	Do.
14	Side view of the temple, Mitrānandapuram	Do.
15	View of the Tiruvallam temple	Do.
16	Rock cut cave at Viḷiññam	Do.
17	Seaside view of Kōvalam	Do.
18	View of the temple at Varkala	Do.
19	A sepulchral urn from Śāstamaṅgalam	Half plate.
20	Do. during the courses of excavation	Do.
21	Do. outside the pit	Do.
22	Front view of the Krishṇankōil, Neyyattinkara	Do.
23	Vishnu image at Kuṟattiyara (Darśanamkōpu)	Do.
24	General view of the Kanya Bhagavati temple at Kanyākumari	Do.
25	Sea and temple at Cape Comorin	Do.
26	View of the Guhānāthasvāmi temple at Cape Comorin	Do.
27	Central shrine of the temple, Valiachālai, Trivāndrum	Do.
28	Jack wood tree inside the Krishṇa temple at Neyyāttinkara	Quarter plate.
29 and 30	Side view of Nīṇḍakara Bridge, small size	Do.
31, 32 and 33	Tiruvātirakali at Trivāndrum	Do.

APPENDIX C.

List of additions to the library.

1. Beginnings of South Indian History.
2 Dravidian Architecture.
3 Early history of Vaishnavism in South India.
4 A little known chapter of Vijayanagar History.
5 Malabar and its folk.
6 Introduction to Indian Philosophy.
7 The Vaishnavite Reformers of India.
8 India's untouchable saints.
9 Hindu achievements in Exact sciences.
10 Mahanirvana Tantram.
11 Positive Background of Hindu Sociology, Part I.
12 Do. Do. Part II.
13 Eminent Orientalists.
14 Malabar and the Portuguese.
15 History of the Tamils up to 600 A. D.
16 The Pandyan Kingdom.
17 Pre-Aryan Tamil Culture.
18 Life in Ancient India in the of Mantras.
19 Stone age in India.
20 Philosophy of Vaishnava religion.
21 Principles of Indian Silpa Sastra.
22 Silpa Sastra text and Translation.
23 Introduction to Gita.
24 Gita and spiritual life.
25 Primer of Hinduism.
26 History of Malayalam Literature, Part I.
27 Do. Do. Part II.
28 Malayalam Dictionary, Parts I and II.
29 Glimpses of Travancore.
30 History of Kerala, Vol. II.
31 Picturesque India.
32 The splendour that was 'Ind.
33 Webster's English Dictionary, Vol. I.
34 Do. Do. Vol. II.
35 Pre-Mussalman India.
36 Notes and Queries on Anthropology.
37 Dictionary of Malayalam Phrases and Idioms.

APPENDIX D.

List of inscriptions copied during the year 1105 M. E.

(*Copper plates examined*).

No.	From whom received.	Dynasty.	Date.	Language.	Remarks.
1	Copper plate received from Mr. Lekshmana Iyer, Trivandrum	Vijayanagara, Vēṅkatapati	S. 1508, Vyaya, Kartigai	Sanskrit and Nagari	Registers gift of the village of Śāṭṭupattūr to Brahmins of various families, tax-free, at the request of Vīrabhūpa (Vīrappa-Nāyak), son of Krishṇa and Grand-son of Visvanātha.
2	Copy of a copper plate belonging to Mr. Marudanayagam Pillai, Padmanabhapuram	Travancore, Sakalakalai Adityavarma	Ko. 541, Tai 21.	Tamil	This copper plate was given to Tampi Aṇṇan Mārttāṇḍa Pillai Mūttaṇṇan by king Ādityavarma while he was staying in the palace at Vīralakshmi Viḷākam in the street called Iravi Varma Mahārājarāja Kulaśēkhara Perumāl Perunteruvu, and registers that presents and *Virudas* received for defeating Ayyumēnōn, the *guru* of Sāmuri of Neḍiyiruppu

by Mārttaṇḍa Pillai Mūttaṇṇan and for defeating Dipradīpa Pulavar of Valliyūr Rajas Guru by Kochu Chennan, and the presents *Lakshmirūpam*, *Tiruvumapira*, *Anumamuttira* etc., given by king Aditya Varman himself, be enjoyed as long as sun and moon endure by Tampi Aṇṇan Muttaṇṇan and by his descendants. The descriptions of some social functions also have been stated in the record in detail.

Lithic inscriptions copied.

No.	Place.	King.	Dynasty.	Date.	Language. and character.	Remarks.
1	On the eastern wall (north) of the Chempakarāman maṇḍapa, Sthāṇunāthasvāmi temple, Śuchīndram	Ramavarma	Travancore	654	Sanskrit in Grantha	Records that King Rāmavarma constructed the maṇḍapa in front of God Sthāṇunāthasvāmi at Śuchindram. This inscription has also been copied in 1092 M. E.
2	On the eastern face of the western wall of the Udaya Mārttāṇḍa Maṇḍapam to the west of Chempakarāman maṇḍapa in the same temple.	...	...	Kollam 403 Kanni	Tamil and Grantha	Registers that the Brahmaswam properties be possessed and enjoyed by members of the Assembly, and those who give them in mortgage or in sale to any foreigners outside the village be punished by gold of 12 *Kaḷañju* and five *Kānams*, and the temple and village affairs be looked after by the elders of the assembly.
3	On a standing stone near the Pillayār-coil, Sannidi street, Śuchīndrum	...	...	Kollam 781 Adi 17	Tamil	Registers that Chēndan Śivindravādi of Puttillam constructed the temple, and left provisions for offerings, lights etc.

4	On the basement of the steps to the same temple	...	...	*57	Do.	Refers to the Sadāsēva of Nāṇampi.
5	On the copper covered *Balikkal*, Ādikēsava temple, Tiruvāṭṭār	...	...	Ko. 757 Vi[illegible] chika 12	Tamil	Records that Kuṭṭatti Īcchamma Kuṭṭi of Ulvīḍu in Śrīpādamūlam at Tiruvāṭṭār put up the large *Balikkal*.
6	On a stone partly under ground in a street called Taliyal at Tiruvāttār	...	...	...	Vaṭṭeḻuttu	Records that Dattan Kaṇḍan of Māmbaḻḻi gave Tāmaraitturutti purayidam for a perpetual lamp to be lighted in the temple of Ādikēśavaperumāl of Tiruvāṭṭār and in the temple of Mahādēver of Taliyal by seven *nāḻi* of gingelly oil per mensem.
7	On a rock lying in Nāñjakuṟavanvila near Kurattiyara, Aḻagiyapāṇḍiyapuram	...	...	...	Do.	Damaged. இய்யாண்டு கஞ்சிகாட்டு is only traceable.
8	On a stone, set up in the Pillayārcoil, Kurattiyara, near Aḻagiyapāṇḍiyapuram	...	...	Sa. 1678 Ko. 932 Tai 15 Monday Su. 5 Uttirat[illegible]ti	Tamil	Damaged. Refers to gift of land to Kannivināyagar Piḷḷayar, Ambalattāḍuvar etc.

Lithic inscriptions copied—(*contd.*)

No.	Place.	King.	Dynasty.	Date.	Language. and character.	Remarks.
9	On a pillar standing rightside of the *Mūkhamandapa* in the northern entrance of the Kanyā-Bhagavati temple, Cape Comorin	...	...	No. 589 Ani 28	Tamil	States that Sandal paste weighing 3 *palams* be given to Kumari Bhagavati for Kārtigai by Peṟṟa Perumāḷ, the son of Tattan Tampi Katanallān, a devotee.
10	On the inner wall of the first *Prākāra* (back wall of the *Sri balipura*) in north-western corner of the same temple	Ko-Chadaya Varma Tribhuvana Chakravarti Kulaśēkharadēva	Pāṇḍya	9th day 1149 day year 9 + 3	Do.	Begins with the introduction "ஸ்ரீ லமடக்கைத புகழுடன்வபாலிய" and registers that from the income derived from Kulaśēkhara-Chaturvēdimaṇgalam *alias* Kōdalur in Mēlvēmbanādu which is a *Dēvadānam*, 50 "*Kāsus*" be utilised to feed *Paradesis* who come for Tai pūśa festival of Kumari Bhagavati.
11	On the top of the door at the entrance to the Garbhagriha of Anaivaravēṭṭa Arattakaṇḍan Śāsta temple, Chā-	...	...	8 (7) 3 Alpaśi 30. Saturday	Do.	Partly damaged: seems to refer to the construction of *prākāra* and *Mullappandal*.

	rōḍu, near Padmanābhapuram					
12	On three sides of a stone standing behind the central shrine of the Śrī Krishṇa temple, Kāvumbhāgam, Tiruvalla	...	...	...	Grantha, Tamil and Vatteluttu	Damaged: seems to refer to some gift of land by Rāmapattar for conducting *pūja of God* Krishṇa. Mentions Mēpradēsa.

Cadjan records copied.

No.	From whom received.	King.	Dynasty.	Date.	Language.	Remarks.
1	Mutaliyar records of Aḷagiyapāṇḍya-puram received from Mr. Desivina-yagam Pillai, Put-tēri	...	...	732 Kartigai 5	Tamil	This records that the Srī Paṇḍāra-kāriyam of Sriparānkuśanallūrma-ṭam received a loan of 10 *Kōttias* of paddy from Udaiya Nayinan Udaiyanayinan of Atiyanūr *alias* Aḷakiyapāṇḍyapuram for conduct-ing *pūja*.
2	Do.	...	...	915 Chittira	Do.	This is a Royal *Nīttu* sent under command to the people of Southern portion of northern sub-division of Nāñjināḍu reducing certain taxes on account of the invasion of Muki-lan's army.
3	Do.	...	...	957 Idavam 30 Sunday	Do.	Is a Royal *Nīttu* sent under com-mand to the Nāṭṭār of Tenmiti-nātu informing that the illness of Queen mother is getting serious.

4	Do.	...	...	..	Do.	Records that the temples of Śiva in Quilon having been demolished through constant war and *pūjas* have been neglected in the ruined temple near the Putukkulam palace, it may be reconstructed and the goddess Ānandavalli be consecrated of whose idol was made at Trivandrum, and Putukkuḷam be renamed Ānandavallīśvaram.
5	Do.	...	...	970 Adi. 30	Do.	States that owing to the invasion of Tippu Sultan, money having been received on loan from merchants in advance and new taxes having been introduced, the lands and fields in Nāñjināḍu have also been included for additional taxation.

APPENDIX E.

Leepurum Port.

LEEPURAM. (77°—33'·31" East Long and 8°—6'·32" North Lat.) known also as Śīpuram and Śrīmūlapuram is a place about 2 miles east of Cape Comorin where the bight and road-stead afford not only safe anchorage but also immense shipping facilities. From the accounts of Ptolemy and the author of the Periplus of the Erythrean Sea, it is seen that there was a haven at Cape Comorin which by ageloi g encroachment of the sea has disappeared. The haven referred to by the Greek writers and the Tamil works very probably may be identified with the small bay near Leepuram, where the seaboard inlet possesses all the requirements of a good harbour. The sea here is between 5½ and 8 fathoms deep at a distance of about a mile from the shore, which is sufficient for large vessels and steamers to anchor; and it affords also sufficient protection against the severity of the southwest and northeast monsoons. During most part of the year, it is calmer than at Colachel and other ports in Travancore. Again, there are not any sunken rocks in the sea except very near the shore; and the space for anchorage is very extensive. The place possesses considerable natural facilities over any port between Cochin and Tuticorin; as in all these, the beach is exposed at certain seasons that no pier will stand the sea, and large boats cannot without fear of danger be used for shipping.

Leepuram has another advantage, being nearer to Colombo than Tuticorin, and thus affords greater facilities for the seaborne trade than any other port on the coast. It can be made an Emporium of the East like Singapore, though at present, its trade is not very considerable. Its lie is well fitted for maritime traffic; and if sufficient facilities are afforded, it will not fail to attract all vessels on their way from Europe to the far East and vice versa to it. For, after leaving Aden, the ships now have to deviate a long way from the direct course to touch Colombo. Leepuram, in short has the prospect of becoming a useful port in as much as it is the shortest and most direct route from India to Colombo, and affords anchorage during all seasons.

Other advantages of Leepuram are that it has several thickly populated fisher villages within a radius of 3 miles. Near by, there are also the Hindu Villages of Mahādānapuram, Vāriyur, Maharājapuram, Kottāram and Agasteeswaram. Above all, there is the busy commercial town of Kōttar, about 12 miles distant; and there is a net work of roads connecting it with the places in and outside the

State making transport and communication easy. If Tuticorin, originally a straggling fisher-village can be developed into a seaport, the chances of Leepuram to become an important port are greater.

The existence of Vattakkotta Fort at a Strategical point near Leepuram, is also a factor to be reckoned in this connection, as it shows that a flourishing port once existed at the place, and the fort was erected to prevent pirates infesting the coast.

APPENDIX F.

Vattakotta.

VAṬṬAKŌṬṬA (77° – 34'·7" East Long – 8° – 7'·—22' North Lat.) is a granite fort erected by the Government of Travancore on the shore lying between Kuttappalli and the white rock near Muṭṭam for the defence of the coast at Cape Comorin against the inroads of pirates. Built as a strong and irregular redoubt on the seacoast 3 miles northeast of Cape Comorin, it forms the terminal of a branch line of ramparts known as the South Travancore Lines which commence at a point ¾ of a mile to the west of the Cape, with bastions at 165 yards distant from each other. These lines, the whole of which also known by the name of Vattakōṭta were erected under the command of Raja Mārtānda Varma, a great ruler of Travancore (904—933 M. E./1729—1758 A. D.) to serve as a defensive wall surrounding the Southern tract of Travancore known as Nāñjināḍu, and extending from the seashore to Aramboly at the entrance of which a fort gate was put up. The lines touch such points of Cheverikōtta, the Nedumalai Hill and the Kattadi Hill. There were some earthern works even before, which under the Raja's commands were not only repaired and strengthened, but also improved and extended by D'Lannoy, the commander of the king's forces about 1757. A cadjan record from the Central Vernacular Record office dated 945 M. E. i. e. 1770 A. D. refers to the expenditure incurred in building a long defensive line in Vattakōtta. The temple records of Cape Comorin temple, mention that the work was completed with the indefatigable labours of two native chieftains Bhagavati Mārttāṇḍa Pillai and Nāgēndran during the first half of the 9th century of the Malabar Era.

Large portions of the lines were demolished by Colonel St. Leger's army in 1810; but the Vattakōtta Fort itself was left unhampered. A guard of one Naik and of six sepoys was stationed at the Fort for some time. But now, it stands desolate, carolled by the music of the wind and the roaring sea, the silent witness of an unfulfilled dream.

The area of ground occupied by the Fort is about 171800 sq. ft. or $3\frac{3}{4}$ acres; but the available area inside exclusive of walls is a square, each side being 270 ft. long. Within this enclosure, there are four buildings each 50 × 9 evidently used as store-rooms, and another cellar also of the same dimension. The walls of these buildings are of brick in chunam, but the roof consists of granite girder stones paved over with brick and chunam.

The Fort is enclosed by walls, the width of each being 29 ft. front wall, 6 ft. rear wall, 5 ft. filling between and 18 ft. at each corner; and facing the cardinal points, it has bastions, one of which considerably runs out into the sea and is the most strongly built. Of these bastions, that at west and South bring in shape like a triangle, that at North a square, and the one at East facing the sea in the shape of a rectangle. All the bastions as well as the walls of the fort are protected by a parapet wall 6 ft. high, except those over at North and East, whose parapet walls are but 3 ft. high; but there, these parapet walls instead of being like the others composed of brick in chunam, consist of granite, and are in the former 4 ft., and the latter $5\frac{1}{2}$ ft. thick. The walls of the fort up to bottom of parapet walls, are protected up to a height of 19 ft. in front by a masonry wall 5 ft. thick. This wall is composed of two layers of granite set on edge, and 3 ft. from each other, the intermediate span between them being filled in with brick in chunam.

Inside the Fort there is a rivetment wall of about 6 ft. high and 2 ft. thick running all round. The total height of walls from ground level to top of parapet is 25 ft. in some places, and 28 ft. in others. The exterior facing of the walls is in good condition, but inside, the rivetment is not so.

There are a pond and a well also inside the Fort, both very much silted up; and the whole area within the Fort and the ramparts presents a melancholy aspect.

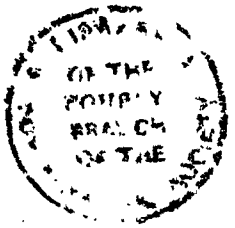
VIEW OF VATTACŌTTA FORT.

28 JUL 1932

ARCHÆOLOGICAL DEPARTMENT

ADMINISTRATION REPORT

1106 M. E.



84223

BOMBAY BRANCH
OF THE
ROYAL ASIATIC SOCIETY.
TOWN HALL, BOMBAY.

VIEW OF A TYPICAL VILLAGE TEMPLE IN KERALA. [Frontispiece

Proceedings of the Government of His Highness the Maha Raja of Travancore.

Read:—

Letter No. 542/31, dated the 30th November 1931 from the Superintendent of Archæology forwarding the Administration Report of the Department of Archæology for 1106 M. E.

ORDER D. DIS. NO. 100/32/EDN., DATED TRIVANDRUM, 29TH JANUARY 1932.

Recorded.

2. During the year under review, besides the continuance of other works, such as copying of inscriptions, etc., in the State and outside, the Department attempted an exposition of the art of Pantomime (Kathakali) in Kerala, the main feature of which is a highly specialised variety of hand poses (Mudrās) and gestures of the body and limbs. The diagrams prepared by the Superintendent to exemplify the Mudrās have been found to be very instructive.

3. The Superintendent has also undertaken an investigation of the subject of worship and ritual in Kērala temples. The results of this investigation are awaited.

(By order)

(Sd.) K. GEORGE,
Chief Secretary to Government.

To

The Superintendent of Archæology.
The Superintendent, Government Press.
The Press Room.
The Legislative Section.

PRINCIPAL HAND POSES IN THE ART OF MALABAR PANTOMIME [To face page 1

Office of the Superintendent of Archaeology,
Trivandrum, 30th November 1931.

No. 542/31.

From

The Superintendent of Archæology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

SIR,

I have the honour to forward herewith the Administration Report of the Archæological Department for the year ending the 31st Karkadakam 1106 M. E. (16th August 1931).

General. There was no change in the staff of the Department. The photographer Mr. D. Srinivasan Potti availed himself of 20 days privilege leave, no substitute being appointed.

Tours. A fairly comprehensive plan of archæological work was attempted in the itineraries of the Department. I spent 79 days in camp and visited 75 places; and the Pandit-Assistant Mr. K. Sivaramakrishna Sastri camped for 37 days and visited 18 places. In the course of our tours, twenty five new inscriptions were copied from eight different places (Vide Appendix E); and their texts have been subsequently deciphered and transcribed. Thirty two places were visited for the examination of epigraphical records with a view to ascertaining the possibility of further inscriptional work. An exploration was made of 13 places not previously visited to investigate their archæological importance as well as to collect antiquities; and an inspection of 10 old sites was undertaken for the examination of old monuments and the state of their conservation. Visits were made to 6 places to examine old "*olai*" records (palm leaf manuscripts) relating to history, religion, architecture and sculpture; and 14 places were visited for the examination and study of typical specimens of art including architecture, stone sculpture, wood work, painting and iconography which are attractive features of our temples. Lastly, Christian antiquities in as many as five places were also examined, and their value and importance estimated. A list of places visited is given in Appendix A.

Epigraphy. An important work of the Department done in the year was in connection with epigraphy. Two Tamil inscriptions dated in Kollam 604 were copied from a rock lying south of the Agastīśvaram temple. On examination, they were found to be

a continuation of the records Nos. 6 & 7 of 1103. Estampages of five *inscriptions all in Tamil were taken from outside the State, two from Śrīvilliputtūr and three from Tinnevelly (Vide Government letter D. Dis. No. 1405 of 30/Edn. dated 8th December 1930). Of the former, one from the Perumāḷ temple states that while the king Śaṅkaranārāyaṇa Veṉṟumaṉkoṇḍa Bhūtala Vīra Udayamārttāṇḍa Varman of Trippāppūr was staying at Vaḷḷiyūr, he made a gift of land for conducting the service called Vīramārttāṇḍan-*Sandi* in the temple of the Goddess, for feeding thirty three Brahmins daily in the Vīra-Mārttāṇḍan maṭham, also called Tiruvēngadadāsan maṭham, and for special worship on the day of *Svāti* every month. The other one from the Āṇḍāḷ temple while recording the same gift also mentions the boundaries of the land endowed. Both are dated in Kollam 709 Adi 16.

The Tinnevelly inscriptions were copied from the Nelliyappar temple, of which the first two dated in Kollam 721 belong to the reign of Śankili Vīra-Mārttāṇḍa Varma, a Travancore king who does not figure in the inscriptions hitherto discovered by the Department. One of them records that images of 63 *Nāyanārs* and 9 other saints were made of copper, due *pujās* given, and that some additions to the *maṇḍapam* in front of the central shrine were made, for which certain taxes such as *māvaḍai*, *maravaḍai*, *pāśi-vilai*, etc., were arranged to be utilised. The other one registers the gift of land by the same king when camping at Chēravanmādēvi for conducting the service Śankili-Vīramārttāṇḍan *sandi* and for *tiruppani* in the shrines of Tirukkāma-Kōṭṭattu-Āḷuḍaiya Nācchiyār and Nāyanār in the temple of Tirunelvēli Uḍaya Nāyanār. The last one from the Nelliyappar temple, Tinnevelly, defines the boundaries of Kuppāyakkuḍi of Anubhōgavaḷanāḍu *alias* Ravivarma-Chaturvēdimaṅgalam, which is a *dēvadāna-brahmadēśa*, and given to the Brahmins of Ravivarma Chaturvēdimaṅgalam.

The rest of the inscriptions 15 in number were copied from the Cochin State as per orders of Government; (Vide Government letter D. Dis. No. 1053 of 30/Edn. dated 20th September 1930) and are of importance being in Vaṭṭeḻuttu and mostly relating to Chēra kings. Of these, two are from Paṟampan-taḷi temple of which the one engraved on the base of the Subrahmaṇya temple, though fragmentary, is clear in its reference to a certain king named Kō-Ādiccha Īrūḷi Irāmar *alias* Iratāticcha . . . . The other, on the base of the ruined *nālambalam* in front of the central shrine of the Śiva temple, registers a *sankētam* between the *ūr* of Tirupparampil and the *kōil* of Ānaiyoḷukku, and mentions a king Bhūmidhara-Rāyira Tiruvaḍi

* My thanks are due to Dr. Hirananda Sastri, Government Epigraphist for India for having kindly supplied me a copy of their transcripts.

of Parappūr. One inscription belonging to the reign of Rājasimha Perumāḷ was copied from a stone slab kept in the Church of Tāḻaikkāḍu near Aviṭṭattūr, in which are detailed the boundaries of the land given to certain Vāṇiyars by the *ūrār* of Tāḻakaṭṭūr for erecting stalls. We have unfortunately no records to fix the date of this Chēra king ; but from palæographical evidence, it is possible to assign it to the 9th or 10th century A. D. Another record was also engraved on the same slab, but it was found to have been damaged.

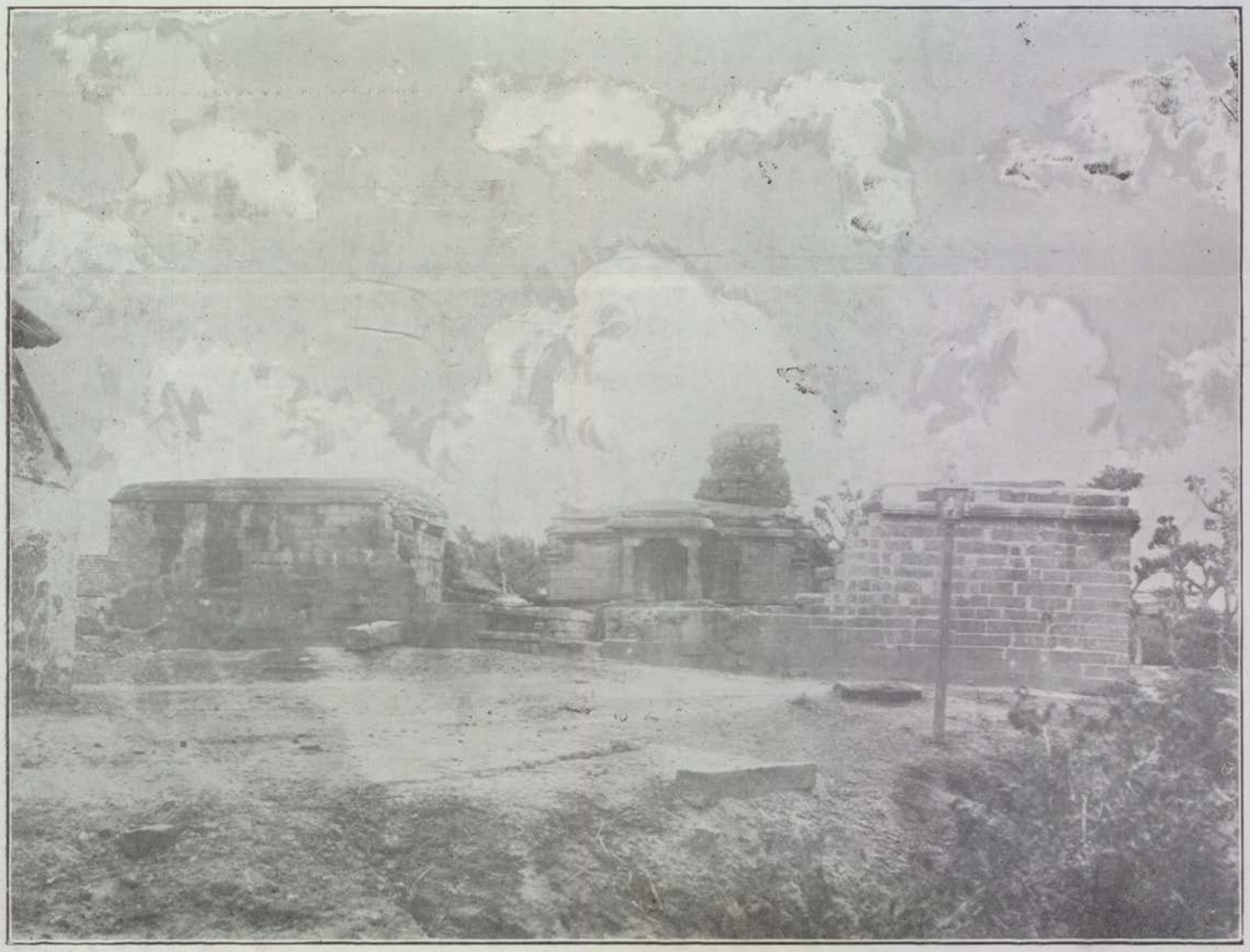
The next eight inscriptions were copied from the temple of Taḷi, once a flourishing village. One of them relating to the Chēra king Bhāskara-Ravi, registers a *kaccham* transaction by the *nāṭṭār* of 18 *nāḍus* and *adhikārikals* of Nityavichārēśvara, and states that from the land belonging to Śrīdhara Naṅṅacchi *alias* Tribhuvana Mādēvi, a certain quantity of paddy was to be given for *sāntivirutti*, *tiruvamutu*, etc. The second refers to certain transactions made by the Taḷi and Taḷi *adhikārar* of Nityavichārēśvara on the one side, and the *Patanāyar* of Nedumpurayūr on the other, when Kumaran Iravi of Maṅṅāḍu was ruling the country; and that subsequently during the regime of Kaṇḍan Kumaran of Talikkulam, Iravikkaṇṇapirān of Nedumpurayūr, the *Patanāyar* ratified the deed with some changes, and gave a *tiravu-tittu* to the Taḷi and Taḷi *Adhikārar* of Nityavichārēśvara. The third is damaged and fragmentary; but refers to an agreement by some persons for the conduct of daily offerings in the temple. The fourth though partly damaged belongs to the 10th year of Yākō-Irāyar, and seems to state that while Maṅṅaḍu Kumaran Iravi was ruling the country, a transaction was made. The fifth belongs to the 17th year of the Chēra king Kō-Kōtai Iravi, and refers to a transaction made by the *taḷiyār* and *taḷiyātikārar* of Nityavichārēśvarā. The sixth registers an agreement during the reign of the Chēra king Kō-Indēśvaran Kōtai between the *nāṭṭār* of 18 districts and the *adhikārikal* of Nityavichārēśvaram on the one side and Iyakkan . . . . on the other. The last two of the Taḷi records are fragmentary, and refer to some provisions made for worship and offerings in the temple.

The four inscriptions copied from the Śiva temple at Aviṭṭattūr may also be mentioned among the important epigraphical collections of the year. The first of them which belongs to the 20th year of the Chēra king Kō-Kōtai Iravi registers that some lands were set apart for the temple, and mentions the "*āyiravar*" or the "thousand" of Aviṭṭattūr. Two others are quite damaged; while the fourth records some gifts to the temple for the conduct of Pūjās. Lastly,

three fragmentary inscriptions copied from the base of the *Śrīmūlasthāṇam* in front of the Vaḍakkunāthan temple, Trichūr, speaks of one Ravivīra, chief of Veṇkuṉṟanāḍu as having supplied the said *Śrīmulasthānam* with a stone basement. Besides these inscriptions, the epitaphs of 12 Portugese Tombstones unearthed during the Cochin Harbour works were also examined, and their readings noted. (Vide Appendix D.)

Conservation. An aspect of archæological work which received prominent attention in the year relates to the work of conservation of ancient monuments in the state such as temples and the objects of antiquity abounding in them. A list of such ancient structures noted by the Department has been prepared; and the procedure to be followed in their preservation has already been laid down on general lines by Government in G. O. No. E. 3938 dated 2nd November 1908, and subsequently reiterated in G. O. No. E. 3486/360 dated 2nd October 1915, by which the "Peishcars will arrange for information being given to the Superintendent of Archæology if any historical temple or other building is to be taken up for repair, so as to enable the Superintendent to go to the spot, if necessary, and make any suggestions regarding the preservation of anything of epigraphical, historical or architectural value." The Dēvasvam and Maramat Departments had been inaugurated in the State since; and the function of the Peishcar had naturally devolved upon the Dēvasvam Commissioner and the Maramat Engineer, in defining whose duties the purport of the two G. Os was lost sight of. With a view to modify the Government order so as to make its provisions binding on the Dēvasvam Commissioner and the Maramat Engineer, whenever any work of repair, renovation or maintenance etc. was undertaken by their Departments, Government was addressed by me in my letter No. 353/30 dated 15th August 1930, in which I submitted that there has been a considerable growth of archæological perception in recent years; and instead of only caring for historical monuments, there has arisen an interest in preserving all those beautiful and striking objects of antiquity which not only throw light on past civilisations, but make the past live for the profit of the present and future. In other words, all remains of the past such as buildings, palaces, forts, temples etc. having an architectural, historical or artistic interest, and all memorials of the past contained in them such as inscriptions, paintings, woodwork, sculpture etc. valuable as models of ancient art and handicraft, and any other objects of priceless value and artistic interest which can never be replaced under conditions of modern workmanship, were recommended for conservation. I also submitted that there has been a perceptible loss in aesthetic quality involved in the

GENERAL VIEW OF RUINED CHOLAPURAM TEMPLE (RECOMMENDED FOR CONSERVATION.) [To face page 4.



HAND POSES (MUDRAS)
IN HINDU ART

preservation and renovation of some of the religious edifices of the State, due to the placing of new work in juxta-position with old, which should as far as possible be avoided. Lastly, Government was requested to take all possible measures through the Dēvasvam and the Maramat Departments, to prevent antiquities from perishing in the temples, due from want of care, by exposure, or neglect. Government have been pleased to accept my suggestions, and to issue necessary instructions to the Dēvasvam Commissioner and the Maramat Engineer (Vide Government letter Dis. No. 1231/30/Mis. dated 28th October 1930) "to consult the Archæological Department at every stage in all repairs and renovation of ancient monuments, such as temples, palaces, etc. in regard to the best way of conserving the objects of antiquity abiding in them". Government have since been requested by me to take steps for the conservation of the Sundararājapperumāḷ temple at Vindancōtta, near Śambūrvatakara, and the Chōḷapuram temple, both old and historical monuments.

Art of Pantomime - (*Kathakali*).

At the instance of Lieut. Colonel H. R. N. Pritchard, Agent to the Governor General, and with the sanction of the Dewan, a work not before attempted was taken in hand during the year with a certain measure of success. It relates to the exposition of the Art of Pantomime (Kathakali) in Kērala, the main feature of which is a highly specialised variety of hand poses (*Mudrās*) and gestures of the body and limbs.

Considerable time was spent in preparing the diagrams of the principal Hand Poses relating to the art and to their interpretation. A short descriptive account of the "Kathakali" with an explanatory note on the gestures and on the subtle devices employed for the expression of the various emotions together with an account of the training actors was prepared under the auspices of Government. The attention of the Congress of orientalists held last September at Leyden was drawn to this work by Prof. Sylvain Levi, (Vide his letter dated 19th September 1931) who and other eminent scholars and savants like Dr. Winternitz, Dr. A. B. Keith, Dr. A. Kumaraswami, Dr. Barnett, Dr. Vogel, etc., commended my researches in this field.* A chart of Diagrams of the Principal "Mudrās" (Hand Poses) as gathered from *Bharata Nāṭyaśāstra*, *Hastalakshaṇa-Pradīpika*, *Kathakali*, *Chilappatikāram* and *Abhinaya Darpaṇa* has been since made (Vide plate) and the interpretation of the "Mudrās" is nearing completion.

* Dr. Rabindranatha Tagore and the Marquis of Zetland have since favoured me with their kind appreciation.

Worship and Ritual in Kerala Temples and their Symbolism.

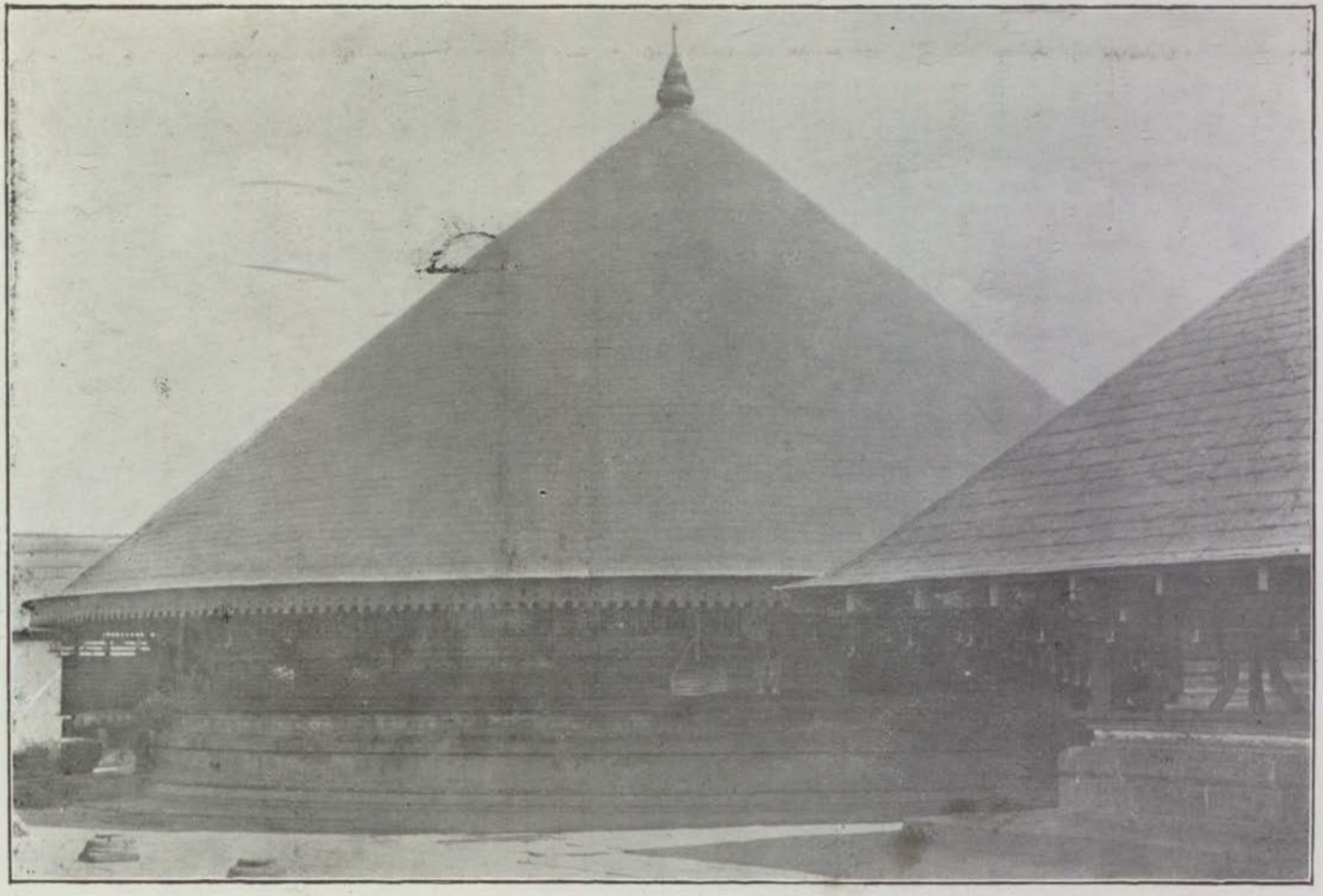
My studies of the "Mudrās" which are but amplifications for secular purposes of the orthodox types of Tāntric and Māntric symbols (religious and ritualistic symbols) naturally led me to the collection of some useful information on worship and ritual in Kērala temples, and their symbolism, a fascinating subject for investigation. As with all Hindu Ritualistic rites and prescriptions, the real connotation of iconographic symbols in Kērala are shrowded in mystery. Their sense is however embedded in their suggestions appearing in widely different texts specially Mantra Śāstrās, and the ritualistic practices in vogue from early times in Kērala temples. The work has been of a very difficult nature in so for as the symbolism implied in the Trimūrtti forms, their *śaktis* and the main forms of the six groups of Tāntric classifications has been decomplexed by a promiscuous com-mingling of Māntric, Tāntric and Vēdic texts in Malabar. A note on the subject has been prepared.

Architecture. Another item of work relating to the year was in the field of Malabār Architecture, investigations in which was commenced the year before. My attention was mainly given to the collection of material available from the Śilpaśāstrās on the "*Śrī-kōil*" or Central shrine, its construction and form. Three kinds of it, the circular, square and oblong shapes have been come across in Travancore, of which the first is the more ancient type. On a careful and comparative study of their structure and component parts, it has been inferred that the Circular *śrīkōil* is rather indigenous to Malabar.

Miscellaneous. Fair progress was made in the year in the preparation of the Topographical list of Travancore inscriptions collected up to date. The work in connection with the list of antiquities, the collection of Folklore, and the Bibliography of the sources of Travancore history had to be postponed owing to the researches already mentioned in the field of Mudrās, undertaken on the auspices of the Agent to the Governor General and the Government.

Publication. Vol. VII Part 2 of the Travancore Archæological Series has been seen through the Press. It will be shortly released for distribution and sale. It may be mentioned in this connection that the inscriptions of the Āy Kings in Travancore were published

SPECIMEN OF A CIRCULAR SRIKOIL IN MALABAR. [To face page 6.



in the year with their text and purport in Malayalam in the Archæological sheet of the Government Gazette; and this new channel of publicity for the work of the Department has been widely appreciated.

Receipts and Expenditure. Subjoined is a statement of the receipts and expenditure of the Department in the year.

RECEIPTS.

	Rs.	Ch.	C.
Sale of Photos	19	0	10
Sale of Archæological publications ...	55	27	8
Sale of Elements of Hindu Iconography	134	10	0
Miscellaneous	8	8	4
Total ...	217	18	6

EXPENDITURE.

Salary of the Superintendent of Archæology	1,500	0	0
Pay of the Establishment ...	1,973	12	4
Contingencies	1,281	4	4
Travelling allowance	973	12	13
Total...	5,728	1	5

I have the honour to be,
Sir,
Your most obedient servant.
R. VASUDEVA PODUVAL,
Superintendent of Archæology.

APPENDIX A.

List of places visited by the Superintendent of Archæology.

Chingam.

Darśanamcōpe
Kurattiyara
Nāñjikuṟavan Vila
Tōnnel
Ālwaye
Edavā
Cochin
Kōṭṭār

Kanni.

Naṭṭālam
Tenmalai
Tēvalakara
Śāstāmkōṭṭa
Kaṭinankulam
Parakkai
Perumpaḷutūr
Vindankōṭṭa

Tulām.

Neyyāttinkara
Trikkulaṅgara
Klāṅgād
Munampam
Padmanābhapuram
Śuchīndram

Vriśchikam.

Atchenpudūr
Elattūr
Āyikuḍi
Chenkōṭṭa
Āruvāmoḷi
Tiruviḍakōḍu
Tuṟavūr

Dhanu.

Marutūrkuḷaṅgara
Trikkākara

Makaram.

Pūñjār
Īrāttupēṭṭa
Bharaṇaññānam
Tiruvāttār
Vālvacchakōsṭam
Atchencoil gap

Kumbham.

Vycome
Ēttumanūr
Kulaśēkaram
Kaṇṇankulaṅgara
Tiruvālūr
Aleṅgād
Kōttappuram
Aḷikōde

Minam.

Paḷḷikkal
Agastīśvaram
Muṭṭam
Tāmarakulam
Bharaṇikkāvu
Nurnād
Kōnni

Mēdam.

Vempūram
Tinnevelli
Śrivilliputtūr

Idavam.

Nāvāyikuḷam
Varāppuḷa
Kilirūr
Madavūrppāra

Mithunam.

Kainakari
Cape Comorin
Vāriyūr
Rājakkamaṅgalam
Manakkal
Pudūr
Puḷiyaṟa
Iravipuram

Karkadakam.

Puliyūr
Budhanūr
Tiruvanvandūr
Malayāttūr
Eraniel
Tikkuricchi
Maṇalikkara
Kuḷattupuḷa

List of places visited by Pandit-Assistant during 1106.

Kanni.

Kaṭinaṅkulam
Pāṟaśśāla
Perumpaḷutūr
Chenkōṭṭa
Vindankōṭṭa
Puḷiyaṟa

Tulām.

Trikkuḷaṅgara

Vriśchikam.

Muppandal
Tōttiyōḍu
Tiruvidaikkōdu

Makaram.

Acchankōil valley

Kumbham.

Agastīśvaram

Medam.

Śuchīndram

Karkadakam.

Trichūr
Tali
Parampantali } Cochin State.
Aviṭṭattūr
Tāḷaikkādu.

APPENDIX B.

List of photos taken during the year 1106.

1 to 3	View of Kōvalam	Full plate.
4	View of Trikkaṇagiri	Do.
5	*Tiruvābharaṇam* (Jewellery) of Śuchīndram temple	Do.
6	Big Nandi in front of the Tāṇumālayan shrine of Śuchīndram	Do.
7	Garuḍa image in the same temple	Do
8	View of the temple and tank at Elattūr	Do.
9	General view of the Elattūr temple	Do.
10	General view of the Kālakaṇḍasvāmi temple at Āyikuḍi	Do.
11	View of the temple at Klāṅgad	Do.
12	View of the Perumāl temple at Chencōṭṭa	Do.
13	View of the Aḷagiyamaṇavāḷa Perumāḷ temple at Chencōṭṭa	Do.
14	View of the three *muṇṭapas* of (Chēra, Chōḷa and Pāṇḍya) at Muppandal	Do.
15	Mud images at Muppandal	Do.
16	General view of the temple at Tirunakkara (Kottayam)	Do.
17	Kūttambalam in the same temple Do.	Do.
18	General view of the temple at Ēttumānūr	Do.
19	*Tiruvābharaṇam* (Jewellery) in the same temple	Do.
20	Seven and half elephants (covered by gold) gift of Manōrama Tampurāṭṭi in the same temple Do.	Do.
21	Old painting of Naṭarāja in the same temple Do.	Do.
22	Do. Do.	Do.
23	View of the temple at Udayanāpuram (near Vycome)	Do.
24	View of the fort gate (Kōttavāśal at Atchenkoil Gap	Do.
25	Do. with images Do.	Do.

26	View of the Atchencoil Hill	Full plate.
27	Bronze images inside the Museum, Trivandrum	Do.
28	Bronze lamps with the box inside the Museum Trivandrum	Do.
29	Bronze vessels in the same place Do.	Half plate.
30	View of the hill and temple at Tōvāḷa	Do.
31	View of the temple at Tiruviḍaikkōḍu	Do.
32 to 40	Kathakali poses	Quarter plate.
41 to 44	Finger signs in Kathakali	Full plate

APPENDIX—C.

List of additions to the Library.

1 Kerala Society papers.
2 History of Travancore—(Krishna Pisharody).
3 The little Oxford Dictionary.
4 Roget's Thesaurus.
5 Studies in Tamil Literature and History—(Ramachandra Dikshitar).
6 Indian Architecture according Mānasāra Śilpasāstra—(P. K. Acharya).
7 Hindu Political theories—(Jayaswal).
8 Mirror of Indian art—(Venkatachalam).
9 Anthropology—(Marett).
10 The Vishṇudharmōttara—(Stella Kramrisch, Ph. D.).
11 Historical sketches of Ancient Deccan—(Subramany Iyer).
12 Pre-historic India—(Mitra).
13 Comparative Religion—(Macdonell).
14 South Indian Portraits in stone and metal—(Aravamuthan).
15 History of Kerala Vol. II—(Padmanabha Menon).
16 Memoirs of the Archæological Survey of India No. 37.
17 Madras Government Museum bulletins.
18 Quarterly journal of Mythic society.
19 Epigraphia Indica Part VIII, Vol. XIX.
20 Malayalam Translation of the Ashtādaśa Puranas.
21 An Introduction of Hindu dancing—(Sri Ragini).
22 Indian Images Part I—(Bhattacharya).
23 The substance of Indian faith—(Butterworth).
24 Religion and folk-lore of North India—(Crooke).
25 South Indian images of Gods and Goddesses—(Krishna Sastri).
26 The Daśarūpa of Dhananjaya—(Haas).
27 Village Gods of South India—(Whitehead).
28 Castes and tribes of South India (Vol. I to VII)—(Thurston).
29 Chronological list of Inscriptions of Pudukoṭṭa State arranged according to dynasties.

30 Inscription Texts of Pudukkōṭṭa.
31 Nātyaśāstra.
32 Bulletin of the Museum of Fine Arts, Bosten.
33 Dictionary of Malayalam Phrases and Idioms Vol. I.
34 Trivandrum Sanskrit Series Nos 100 to 105.
35 Śri Mulam Malayalam Series Nos. 24 and 25.
36 Śri Vañchi Setu Lakshmi Series 12 to 14.
37 Le Monde Orientale.
38 Viśvabhārati quarterly.
39 Dwaja.
40 Annual Report of the Cochin Archæological Department.
41 Annual Report of South Indian Epigraphy.
42 Do. of the Mysore Archæological Department.
43 Do. of the Ceylon Archæological Department.

APPENDIX D.

*Portuguese Tomb Stones unearthed during the Cochin Harbour works.

1 SEPVLTVRA
DAMTONIO RAPOSO: EDESEVS: HE
RDEIROS
(Sepulchre of Antony
Raposo and of his heirs)

2 ESTA SEPVE
TVRA HE DE
LVIS FRZMA
SENEIRO EDE
SEVSER DEI
ROS
(This sepulchre is of Luiz
Fernandez sculptor
and of his heirs).

3 S. De. Isa
beL. $\overline{MB}$.
Ede. Seus
Deoedetcs.
(Sepulchre of
Isabel M. B. and her
descendents).

A O
S.D.P.VA
S. D. FiG
EROAE. D.
SVAMO
LHER. FE
LIPA. D. VA.
SCOSELO
S: ESEVS
ERDEROS
(sepulchre of P. Vas of Figueroa
and his wife Felipa
of Vascancello and of their heirs).

5 S. PERPETVA D. BRIRS. LCO
A COSTA CAVALRO FI
D GO DACAZA D. S.
MAC DN CAPITO OF Oi
DNEG TTAO ED EVS
HEADR TVR AI DA
CDE DFL K DONDE
A MANDO ZIR P. H. V.
PAFRFNOSSO F. M.
FAIFSFO F. M.
Perpetual grave of Brirs Laurenco Da' Costa Knight Noble of the House of His Majesty—Worthy captain of Nagappatam and of Ushendratur-there from the city of FLK whence I order this to come—Requests one our Father and Hail. Mary: Father and his son family.

6 ESTA SEP
VLTVRA.
HE DE+DEN
IS+SOARES+
EDESEVS ER
DEi ROS+
(This sepulchre is of
Denis Soares and of his heirs.)

7 AOVI: IAZ: IORZE:
FERNADEZATEO
FINALIVIZO: FAL
ECEO: AOSVIMT
EDOVS: DEDEZE
MBRO: DEIS 65
ANOS
(Here lays Jorge Fernandez
till the final Judgment. He
died on 22nd Dec. being 65
years old.)

8 ESTA SEPV
LTVRA HE DE
HEITOR LOPES
PEDEPATA
EDESEVS
HERDEIROS.

FALECEONA
ERAŒ
ANNOS
(This sepulchre is of Heitor Lopes
Pedepata and of his heirs.
Died in Era of years.)

9 ESTACEPV
LTVRA HE.
DE ALVARO
MANCIASE
RADE . HE. D
E. SEVS. HE
RDEIROS
1624
(This sepulchre
is of Alvaro Mancias and of his
heirs 1624.)

10 ESTA SEPVL
TVRA HE DE
MANOEL MA
SIASEDE SEV
SERDEIROS
AOI IAS DO
NA MARIA
DARAVIOSV
AMOLHE
(This sepulchre is of Manoel
Mancias and of his heirs . . .
Here lies D Maria Da Ravio his wife.

11 ADEFRANCIS ©
ROIZEDE SEVSERDEIR ⑨. FALE ©
OA. 27 DEOVTv
BRo. D. 1600 PA. AV. PRFL PPST ERDMR S
O O AIS
Sepulchre of Francis Roiz
and of his heirs
died on 27th of Octr. 1600
Our Father—Hail Mary.

12 S. DEIOAM FREIREVELHO
CAVALEIRO FIDALGO. D.
AORDEM. DAVIS. ESVMO
LHER KABEL. COREA. EOVE
M. ELES. NOMEAREM. FAL.
E. CEO. OANO. DE. S. 84.
(Sepulchre of Joad Freire Velho knight of the order of Avis and his wife (Izbel)
Elizabath Correia and (of those) whom they will nominate. He died in the year of
(O) Lord 84 (?).

*I am indebted to Rev. Fr. Godhinho the parish Priest of Vettucaud Church Beach, Trivandrum for the English translation of these Portugese epitaphs.

APPENDIX E.

Lithic inscriptions copied during the year 1106 M. E.

No.	Place	Dynasty.	King.	Date.	Language.	Remarks.
1	On a rock lying south of the Agastīśvaram Temple, Agastīśvaram.	Travancore	...	Ko. 614 Makara 4.	Tamil	This record is a continuation of 6 of 1103.
2	On the same place	Do.	...	Do.	Do.	Is a continuation of 7 of 1103.
3	On the base of the north wall of the Central shrine of the Āṇḍāl temple Śrīvilliputtūr	Do.	Śaṅkaranārāyaṇa Venṟumaṇkoṇḍa Bhūtala-Vīra Udaiya Mārttāṇḍa Varman	Ko. 709 Adi 16 Śu. Pañchami Wednesday Uttira	Do.	Registers a gift of deed to the trustees of the Nācciyar temple of Śrīvilliputtūr by the king for conducting the service Vīramārttāṇḍan-*sandi* and for celebrating svāti day every month.
4	On the south wall of the Central shrine Perumāl temple, Śrīvilliputtūr.	Do.	Do.	Do.	Do.	Records that the king, while he was camping at Vaḷḷiyūr made a gift of land Śattipallam to conduct the service called Vīramārttāṇḍan-*sandi*, to feed 33 Brahmins, and to celebrate the Star *svāṭi* every month.

5	On the west wall of the third *Prakāra* (inside) of Nelliyappar temple, Tinnevelly.	Travancore	Śankilivīra Mārttāṇḍa	Śaka 1468, Ko. 721 Chittira 25.	Tamil	Records that the images of 63 Nāyanārs and 9 other saints were made of copper, due *pūjas* given, and a *maṇḍapam* was constructed. Lands were given in addition to those already given and taxes *māvaḍai, maravaḍai, panainkadamai, pāśivila,* etc., utilised to make some addition in the *maṇṭapa.*
6	Do.	Do.	Do.	Do.	Do.	While the king was camping at Chēravanmādēvi, he made a gift of land in Kuṇṛattūr-paṛṛu with boundaries marked, for conducting the service Śankili-Vīra-Mārttāṇḍa Varman *sandi* and for *tiruppani* in the shrines of Tirukkāma-kōṭṭattu-Āluḍaiya Nācchiyār and Nāyinār, in the temple of Tirunelveli Udaya Nāyanār. Reference also is made to the *tiruppani* made by the uncle of the king.
7	On the same	...	...	...	...	Do. Says that Sundaran Kōlari *alias* Toṇḍaimān approves the gift of the village Kuppāyakuḍi of Anubhōga Vaḷanāḍu *alias* Ravivarma Chaturvēdimaṅgalam and defines the four boundaries of the village.

Lithic inscriptions copied during the year 1106 M. E.—(*contd.*)

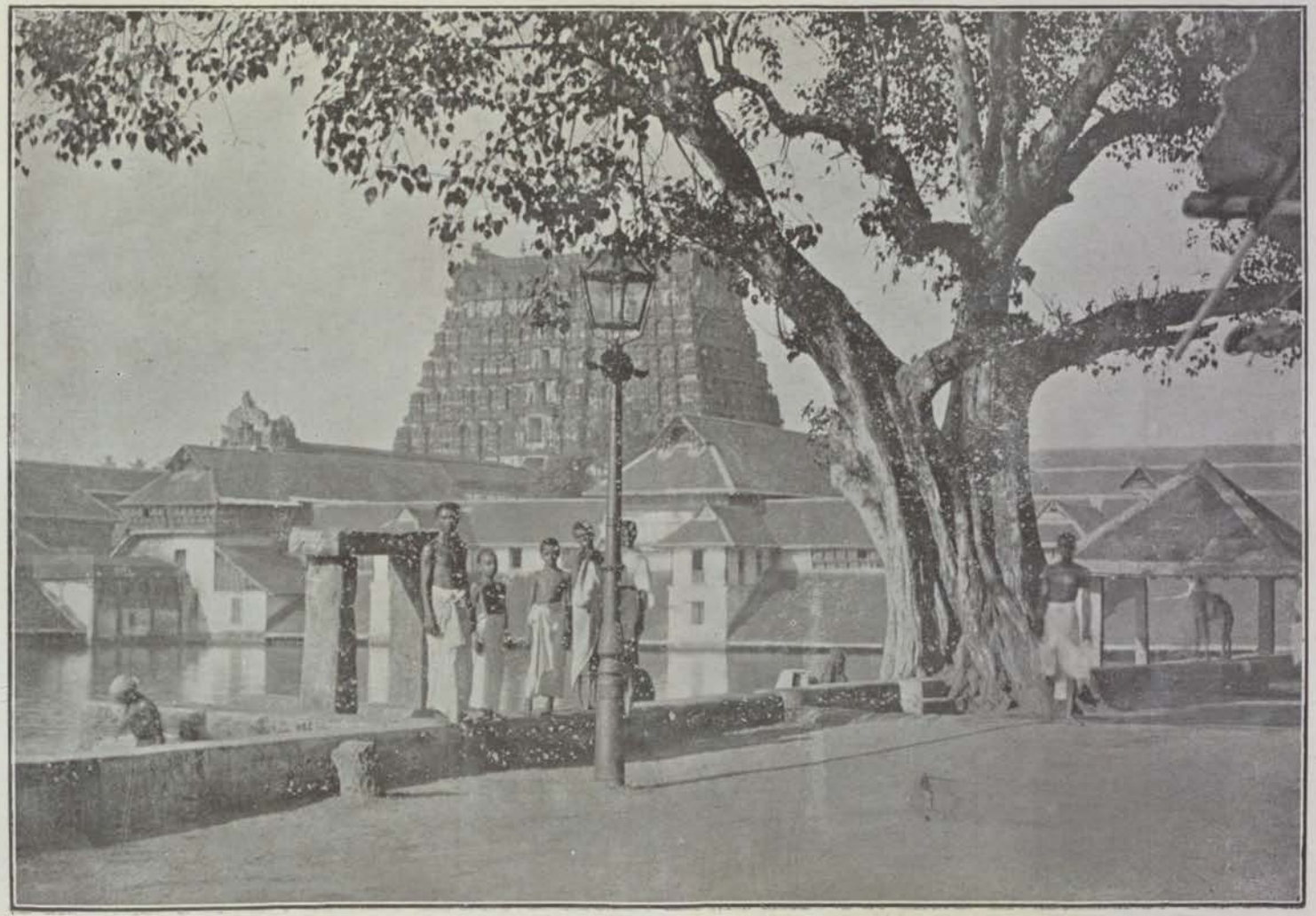
No.	Place.	Dynasty.	King.	Date.	Language.	Remarks.
8	On the base of central shrine of the Subrahmaṇya temple Parampan Tali	...	Kō. Ādiccha Īruḷi-Irāmar *alias* Iratāticcha	5th Year Jupiter in Makaram	Vaṭṭeḻuttu	Fragmentary.
9	On the base of the ruined *Nalambala* in front of the Śiva temple at Parampantali	...	Bhūmidhara Rāyira-Tiruvaḍi of Parappūr	Jupiter in Meda Mithuna	Do.	Registers a *Sankētam* between the *ūr* of Tiruparmbil and the *kōil* of Anaioḻukku
10	On the stone kept in the church of Tāḻaikāḍu near Avittattūr.	Chēra	Rajasimha Perumāl	...	Do.	States that the *ūrār* of Tāḻaikāṭṭur gave a piece of land to certain *vāṇiyars* for erecting stalls; the boundaries of the land are also detailed.
11	On a slab in the *vātalmādam* of Tali temple at Tali (right side)	Do.	Bhaskara-Ravi	11 + 2 Jupiter in Tulam	Do.	Refers to a *Kaccham* transacted by the *nāṭṭār* of 18 *nādus* and *adhikarikaḷs* of Nityavichārēśvara and states that from the land belonging to Śrīdhara Naṅṅacchi *alias* Tribhuvana-Mādēvi, a certain quantity of paddy be given for *Śāntivirutti tiruvamutu* etc.,

12	Do.	...	...	Jupiter in Karkadaka and in Simha	Do.	When Kumaran Iravi of Maññadu was ruling the country certain transactions were made by the Tali and Tali Adhikārar of Nityavichāreśvara on one side and the Paḍanāyar of Neḍumpurayūr on the other side, and subsequently when Kaṇḍan Kumaran of Talaikuḷam was reigning, Iravikkaṇṇapiran of Neḍumpurayūr, the Padanāyar, confirmed the deed with some changes, gave a tiravu-tittu to the Taḷi and Taḷi Adhikārar of Nityavichārēśvara
13	On the same	...	...	...	Do.	Fragmentary and damaged.
14	Do.	...	Yākō Irāyar	2 + 8 Jupiter in Karkadakam Mīnam	Do.	Partly damaged. Seems to state that while Maññāḍu Kumaran Iravi was ruling the country, certain transaction was made.
15	Do. (left side)	Chēra	Kō.Kōtai Iravi	17th year Jupiter in Mithunam	Do	Refers to a transaction made by the Taḷiyār and Taḷiyatikarar of Nityavichārēśvaram.
16	Do.	Do.	Kō.Indēśvaran Kotai	11 + 6 Jupiter in Kanni	Do.	Refers to an agreement between the Nāttār of 18 districts and Adhikarikal of Nityavichārēśvaram on one side and Iyakkan..... on the other and states that paddy be measured on festivals etc.

Lithic inscriptions copied during the year 1106 M. E.—(*contd.*)

No.	Place.	Dynasty.	King.	Date.	Language.	Remarks.
17	On the same	...	...	...	Vaṭṭēḻuttu	Fragmentary. Seems to refer to some provisions made for *Pūjās*.
18	Do.	...	...	...	Do.	Do. Do.
19	On a slab paved in front of the central shrine, Śiva temple, Avittattūr	Chēra	Kōtai-Iravi	20th year Vrischika Jupiter in Kanni	Do.	States that some lands were set apart to the temple and mentions the *Āyiravar* and *Irupatteḻuvar*.
20	Do.	...	Do.	Do.	Do.	Damaged. Mentions the "*Āyiravar*" of Aviṭṭattūr.
21	Do.	...	Do.	Do.	Do.	Damaged.
22	Do.	Do.	Do.	Do.	Do.	Refers to some gift for conducting *pūjas*.
23	On the base of the Śrīmūlasthānam in front of the Vadakkunnāthan temple, Trichūr.	...	...	...	Malayalam and Sanskrit	Fragmentary. Mentions Ravivira.

24	Do.	...	...	Dhanu	Do.	Mentions that Iravivīra of Veṇkuṉṟanādu made the stone basement.
25	Do.	...	...	Year Sarvadhā Mārkaḻi 2*	Tamil	Do. Do.



27 MAR 1934

ARCHÆOLOGICAL DEPARTMENT

ADMINISTRATION REPORT

1107 M. E.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

Proceedings of the Government of His Highness the Maharaja of Travancore.

Read:

Letter No. 492/32, dated the 10th October 1932, from the Superintendent of Archæology, forwarding the Administration Report of the Department of Archæology for 1107.

ORDER D. DIS. No. 1401 of 32/EDN., DATED TRIVANDRUM. 21st DECEMBER 1932.

RECORDED.

2. During the year under review, the Department continued its activities in regard to the copying of inscriptions, the conservation of ancient relics, the study and investigation of temple architecture, the examination and identification of scenes and objects represented by specimens of temple scalpture and such other matters. Attention was also devoted to the further exposition of the Abhinaya or Art of Pantomime as exhibited in the ancient Kathakaḷi and the Kūthu, and the collection of available information regarding the slabs of Sālagrāma stones used for worship, the elaborate process of temple ritual and the Mudrās or the finger signs employed in the same. Research was made in the field of primitive music: and several specimens of indigenous folk songs were also collected and classified under eleven distinct groups. Volume VII Part 2 of the Archæological series was published by the Department; and material for Vol. VIII was got ready for the Press. It is noted that copies of inscriptions collected by the Department from 1103 to 1106 will be published in that Volume.

(By order)

K. GEORGE,
Chief Secretary to Government.

To

The Director of Public Instruction in charge of the Administrative control of the Archæological Department.
The Superintendent, Government Press.
The Press Room.
The Legislative Section.

Anantaśayanam, Gāṇapati and Naṭarāja.
(Specimen of old woodwork, Veṭṭikuḷaṅgara)

Office of the Superintendent of Archaeology,
Trivandrum, 6th October 1932.

No. 492/32.

From

The Superintendent of Archæology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

SIR,

I have the honour to forward herewith the Administration Report of the Department of Archæology for the year ending the 31st Karkaṭakam 1107 M. E. (1931–32).

General.

There was no change in the staff of the Department during the year.

The Pandit-Assistant and the Clerk-Typist were on privilege leave for 20 and 23 days respectively: the photographer was absent on combined privilege and sick leave for four months and twenty-one days. The leave vacancies of the clerk-typist and photographer were alone filled up.

An event of outstanding importance in the year was the investiture of H. H. The Maharāja with ruling powers. In the exhibition that was held in connection with the celebrations, the department took an active part. The section devoted to the display of objects of historical and archaeological interest was furnished with rare and valuable exhibits illustrating the grand heritage of the past, and was appreciated as being of considerable educative value.

As part of His Highness's administrative training, an opportunity was graciously accorded to me as head of the department to explain the nature, scope and value of archæological work in Travancore to His Highness the Maharāja, who showed a deep and abiding interest in the working of the department.

Tours.

I spent 62 days in camp and visited Kalingarāyan Paṭṭaṇam, Nāgercōil. Kaṭukkara, Veṭṭikkaviḷa, Quilon, Mārārikuḷam,

Putteñchira, Kāñjīrapaḷḷī, Kaviyūr, Chonakkara, Śattanūrppāra, Okkāl, Kaṇiyākuḷam, Kuttūrpaḷḷi, Parūr, Paḷḷippuram, Kōṭṭappuṟam, Veṭṭikkuḷañgara, Chenkōṭṭa, Māvēlikkara, Alleppey, Mañjumēl, Varapoly, Ēttumanūr, and Kōttayam. The Pandit-Assistant visited Śuchīndrum, Tāmarakkuḷam, Cape Comorin and Kuṟattiyaṟa; and camped for 12 days to take estampages of unpublished inscriptions. My tours were mainly directed to the exploration of ancient relics and the examination of the valuable works of art in the temples of the State. Special attention was paid to the collection of unpublished inscriptions which had escaped the notice of the department in the past. An attempt was also made towards the study of folklore having regard to its importance in a scheme of archæological work. The work done during the year may roughly be classified as follows:—

Epigraphy.

A good deal of the exploratory work of the department in the year consisted in the copying and reading of ancient inscriptions. Estampages of seventeen unpublished inscriptions were taken; and their texts were deciphered and transcribed. Of these, three inscriptions were from Kaṭukkara, two copied from a rock lying in the Tiruvēñkatapperumāl temple and one from a stone-pillar standing in the Panantāra Vilāgam village. The two temple inscriptions are dated Kollam 882 (1707 A. D.), and refer to gifts of land to Tiruvēñkatapperumāl, Kāśiviśvanātapperumāl and Śivakāmi Amman; while the pillar inscription from Panantāra Vilāgam registers a gift of land by two private donors to Vīrakēraḷapiḷḷayār of Pananthāra Vilāgam and is dated Kollam 887 (1712 A. D.)

The fourth inscription was copied from the northern outer wall of the first *prākāra* of the Sthāṇunātha temple, Śuchīndram. Though damaged at the end, it records like many other inscriptions in the same temple, a gift of land to the God Umāskanda-Sahita-Tirumeni set up by Araṅgan Tiruvikraman of Śīvalamaṅgalam. Its date is Kollam 301 (1126 A. D.), and though it had been copied in the years 1093 and 1096 M. E., a fresh estampage of it was found necessary for purposes of reading and publication.

The fifth inscription was obtained from the stone rafter of the Jayantīśvara *maṇṭapa* in the Śuchīndram temple, and mentions that the Brāhmin chief of Puttillam consecrated God Śambhu with Gouri in Kollam 769 (1594 A. D). Though in the previous inscriptions it is stated that the deity Umāskantha

Sahita Tirumeni was set up in Kollam 301 (1126 A. D.), we do not know if the two differ in purpose.

The sixth inscription dated Kollam 413 (1238 A. D.) is engraved on the south base of the Subrahmaṇya temple, Śuchindram, but as the stone bearing the record is mostly embedded underneath the ground, its purport could not be known; nor is it easy to rescue and bring it to light without considerable labour and heavy expense.

The seventh inscription though copied before in 1093 M. E., was recopied for purposes of reading. It is inscribed on the pillar in front of the Panchalinga shrine at Śuchīndram. It is dated Kollam 586 (1411 A. D.), and states that King Mārttāṇḍavarma, desiring prosperity, fame and long life, constructed the *Sabhā-maṇṭapa*. The same inscription is also seen engraved on the eastern wall of the Second *prākāra* of the Śuchīndram temple. It is probable that the stone effigy near the *Sabhāmaṇṭapa* may be a sculptured portrait of the king who constructed the same.

The eighth one is dated Kollam 318 (1143 A. D.), and refers to a gift of seventyone *Achchu* by a certain Kēralan Vikrama Chōḷadēvan to the God of Śuchīndram for the sake of offering *tiruvamutu* when *mantrās* are chanted.

The ninth is found on the western wall near the *Vāhanappura* at Śuchīndram, and mentions a gift by Chokkattāṇḍāl *alias* Ulaka-Muḷutuḍaiyāl, the Nambiraṭṭiyār of Vīra Pāṇḍya, of two hundred *Putupon-achchu* for daily *tiruvamutu* to Śuchīndramuḍaya Nainār and for feeding three *Brāhmins* during the time of the *Pūjās*. The date of the inscription is Kollam 432 (1257 A. D.). It is conjectured that this Vīra-Pāndya is the same Jata Varman-Vīra Pāndya who began his rule about the middle of A. D. 1253 and continued to rule at least till 1274–5. Most of his inscriptions come from Tinnevelly, Rāmnād, Madura, and Pudukkōṭṭa; and the record mentioned above is the first of its kind discovered in Travancore. Inscriptions ten and eleven though old and are dated Kollam 328 (1153 A. D.) and 340 (1165 A. D.) respectively, are unfortunately damaged and fragmentary; while twelve and thirteen copied from the Dvāraka-Emperumān temple near the Śuchindram choultry are complete and in a fair state of preservation. The former dated Kollam 404 (1229 A. D.) registers a gift of land by the Assembly of Śuchindram to Dvāraka Emperumānar; while the latter dated Kollam 400 (1225 A. D.) records a gift of ten *Achchu* for burning a perpetual light in the temple of the same God.

Of the rest, two were from the Kanyā-Bhagavati temple, Cape Comorin, one of which is in Sānskrit Grantha and mentions the Vijayanagara kings Vīranṛisimha, Atchutarāya, Rañga Rāya, Kṛsṇa Rāya, and Rāma Rāya; while the other though damaged refers to the Chōḷa king Rājēndra Chōḷa. The seventeenth though a fragmentary and damaged Vaṭṭeḷuttu record is important referring as it does to the Chōḷa king Parakēsari Varma. The last one inscribed on the base of the Śāsta temple at Chāttannūr and dated Kollam 446 (1127 A. D.) is in Vaṭṭeḷuttu, and refers to the building of the temple in that place.

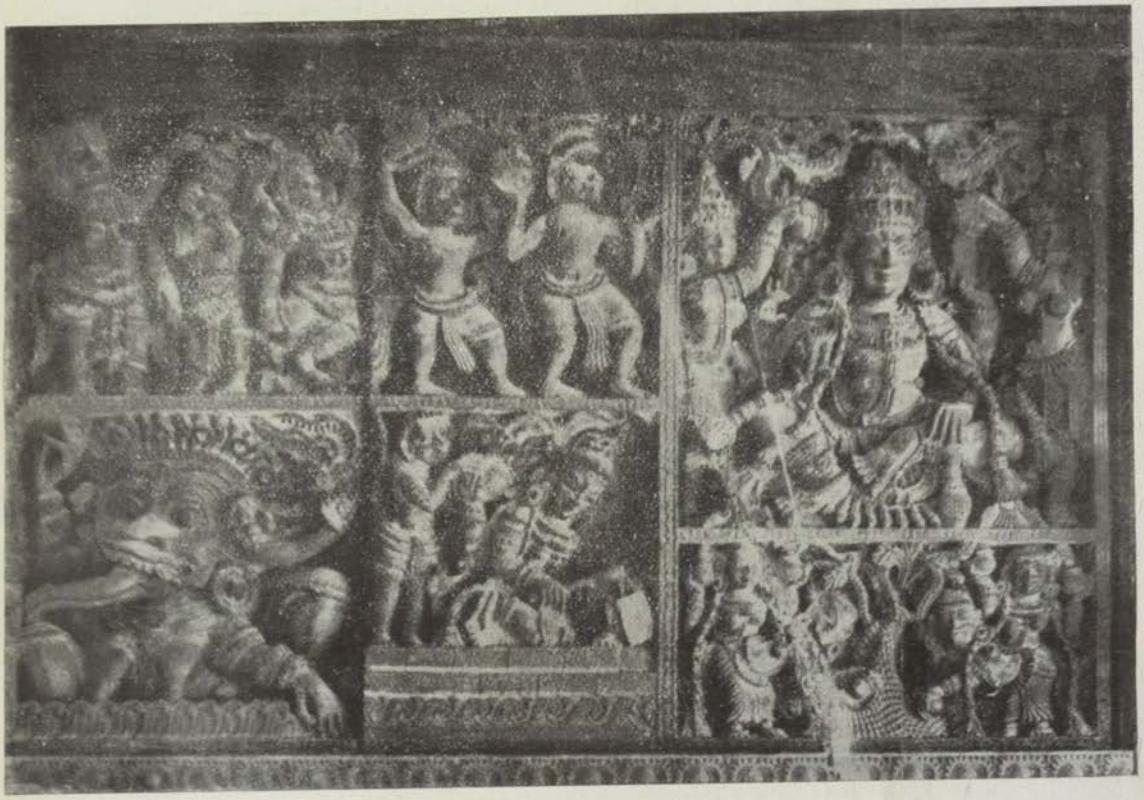
In addition to these inscriptions, a copy of one copper plate record received on requisition from the District Judge, Nāgercōil, was also examined; and it was found dated Kollam 826 (1651 A. D.) registering a gift under Royal command of ten temples including the Kṛisnaṇkoil at Vaṭaśśeri to Śri-Ranga Rāja Paṭṭar Nambiār of Alvāṛ-tirunagari. Whether the plate is genuine or spurious is a matter to be decided after personal inspection.

A systematic recording of the inscriptions on Christian Tombs and monuments in Trāvancōre, having historical or archaeological importance seemed a great desideratum; and with the kind permission of Government (vide Government letter R. O. C. No. 1565/32/E dated 23rd June 1932), steps were taken towards the close of the year in that direction; and the text of twelve inscriptions was noted down by me.

Conservation.

As in the previous year, the question of the preservation of ancient relics received my attention; and it was recognised as part of the obligations of the Department to recommend to Government those monuments that appeared to stand in urgent need of care and rescue. Considerable impetus was given to the work of conservation of the ancient monuments of the State; and my suggestion for the erection of a suitable canopy to the stone image of Buddha at Māvēlikkara, and for the preservation of the works of art in the Ēttumānūr temple were kindly accepted by Government. Government were also requested to consider the desirability of declaring the old Palaces at Eraniel, Padmanābhapuram, Putukkuḷaṅgara and Krishṇapuram, and also the Mallan Tamburān Koikkal at Neṭuvangād as Protected monuments; as, being buildings of historical interest and importance, they have a right to be preserved and kept in permanent good repair.

To face page 5.



Woodwork from Chonakkara.

Architecture.

An aspect of work on which some considerable labour was spent in the year related to the further study and investigation of temple architecture in Kēraḷa with special reference to Trāvancōre. The rules and principles laid down in the Śilpaśāstrās for the construction of the *Namaskāra Maṇṭapa*, *Nālambalam* (*surrambalam*) and *Balikkappura* were gone through and noted down; and the study of the principles of architecture in *Kūttambala* (temple theatre) was taken up towards the end of the year.

Sculpture.

The exploration of ancient relics in the year brought to light the existence of excellent specimens of old wood sculpture at two places, Chonakkara and Veṭṭikkuḷangara; and some considerable time was spent on the examination and identification of the scenes and objects represented by them. Around the central shrine of the Śiva temple at Chonakkara, are seen carved in excellent workmanship a few miscellaneous scenes and episodes in the lives of Śiva, Rāma, and Krishṇa displaying a unique charm and beauty. They are:—

1. The Tāṇḍava dance of Śiva;
2. The wedding of Pārvati;
3. The battle of Arjuna with Śiva in the guise of a hunter;
4. Śiva's penance;
5. The wedding of Droupadi, and the Pāṇḍavās' march for the same;
6. The killing of Hiraṇya;
7. Select scenes from Rāmāyaṇa such as Sītasvayamvara; the battle with Bāli; Sīta in Rāvaṇā's court etc;
8. Mahishāsura Maṛdana;
9. Kāḷiya Maṛdana;
10. Rukmaṇi and Krishṇa; and
11. Ananta Śayana.

In the other place Veṭṭikkuḷangara, the wood-work is done skilfully over the ceiling of the *Balikkappura*, and on some detached panels which are in the course of being fitted up in the temple that is renovated there. Almost the whole of Bhāgavata and Rāmāyaṇa with the leading episodes in them are illustrated in these wonderful specimens of wood sculpture preserved at Veṭṭikkuḷangara temple. On examination it is found that the art displayed in the

work at both temples has not only a high order of excellence but also distinct characteristics of workmanship. The carvings of the form of Divine beings and their contours have a sublimated rhythm and symmetry. Every scene depicted in them has a *Bhāva* or feeling of transcendentalism, and Ānanda or spiritual exhilaration. Above all, there is a sublimated humanism finding free play in the portrayal of the different characters and their emotions. The figures have a peculiar charm of chiselling, the eyes, nose, lips, chin, hands, fingers and legs, receiving the greatest attention. At the same time, the balance and poise in which they are cast and the exquisite rhythm and beauty of their representation add greatly to their artistic charm. Supreme examples of a wonderful combination of both *Rūpa* (beauty of objective representation) and *Rasa* (grace of emotional expression), these specimens of wood sculpture have a grandeur and sublimity of conception, rarely to be found elsewhere.

Iconography.

Another important work of the department in the year related to the collection and investigation of available materials relating to *Sālagrāma*, an iconographical form in which the original Vishṇu is worshipped as enclosing within him the potentiality of the whole universe, just as the potential individual is enclosed in the womb. This Hiraṇya Garbha form is depicted for concrete realisation in the *Sālagrāma*, a semi ovoid blackstone containing a fossil Ammonite, the fossilised part being striped with golden colour, which both by its form and appearance, is eminently fitted to symbolise Hiraṇya Garbha. Fairly exhaustive information regarding the shape, features, and marks of over eighteen varieties of *Sālagrāma* together with their respective value in worship and ritual were collected; and a note prepared on the subject is given in Appendix C.

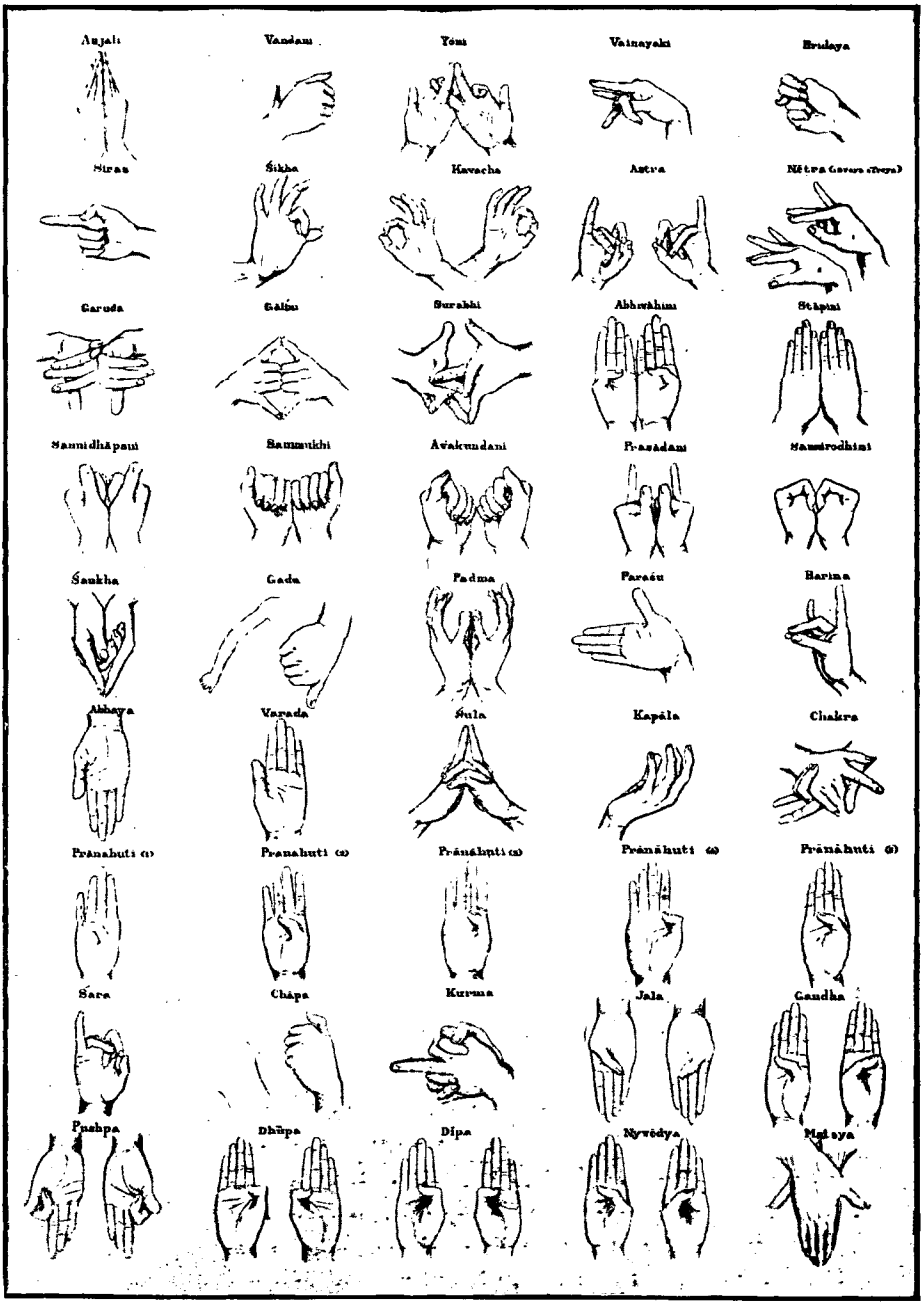
Mudras.

The work of last year on *Mudrās* had attracted the attention of some of the foreign scholars and orientalists who commended the usefulness of my researches in that field. This year, a considerable part of my time was spent in pursuing my investigations in that direction, particularly the *Tāntric Mudrās* found in vogue in Kēraḷa. About one hundred and eight *Mudrās* are noted to be peculiar to the Malayāḷam speaking country, of which a chart of the principal ones was prepared in the year.

These *Mudrās* are symbols of the hand representing by visible signs, the expression of an idea or the suggestion of an idea by resemblance or convention. They form a sort of language, and have a peculiar symbolism and significance in their usage.

To face page 6

Dikpālās from Veṭṭikuḷaṅgara.


Anjali
Vandana
Yoni
Vainayaki
Brulaya
Siras
Śikha
Kavacha
Astra
Nétra (Lavara Phera)
Garuda
Galini
Surakshi
Abhavahana
Stapini
Sannidhapani
Sammukhi
Avakundani
Prasadani
Samrodhini
Śankha
Gada
Padma
Parasu
Harina
Abhaya
Varada
Śula
Kapala
Chakra
Pranahuti (a)
Pranahuti (a)
Pranahuti (a)
Pranahuti (a)
Pranahuti (a)
Śara
Chapa
Kurma
Jala
Gandha
Pushpa
Dhupa
Dipa
Nyvedya
Maiya

(*Copyright*)

The term *Mudra* is borrowed from Hindu religious vocabulary, and signifies in its technical acceptance and connotation the poses that are given to the hands during the exposition of an idea. These *Mudrās* are not similar to Hieroglyphics, and are more expressive and powerful in effect than the spoken language. Classified roughly, they fall into three broad divisions :—

1. *Vaidic.*
2. *Tāṇtric.*
3. *Loukik* (Mudrās in Art).

A careful research in the field revealed the usage of 64 recognised *Mudrās* in Art and 108 in *Taṇtra.* The *Vaidic Mudrās* are more or less finger signs or indications employed to regulate the stress, rhythm and intonation in the chanting of *Vēdās* by Brāhmins. To express symbolically one's ideas and sentiments is the object of the *Mudrās*; and adepts have ascribed particular postures to represent and express different sentiments. What can't be conveyed in language is generally expressed by the suggestive symbols of the *Mudrās*, and so they can be said to be more effective and impressive than the letters that form the alphabet of language.

Folklore.

Recognising the abundance of folklore in Trāvancōre and in the rest of Kēraḷa, and the important place it holds in the cultural history of the people, some useful work was done in the year towards a preliminary investigation and study of available material in the country. Folklore in Trāvancōre as in the rest of Kēraḷa comprises of folk traditions, festivals, songs, customs, superstitions etc; and includes in its scope the study of popular arts and crafts, of proverbs, legends and stories, songs, riddles, and superstitions. My main attention was directed towards a general and preliminary survey of folk songs in the State; and so far as one could gather, there are over 500 songs even now extant in Kēraḷa. My researches in this direction, made me feel that the songs* available in Trāvancōre are of a varied kind, and can be classified broadly into eleven distinct groups.

1. Songs dealing with *Purāṇic* and legendary history, such as *Guru Dakshiṇappāṭṭu* and *Santāna Gōpālam Pāna.*
2. Songs in praise of God or invoking Divine help, such as *Stōtṛās* and other prayer songs, anonymous in their nature and sung usually in every home.

* Dr. Arnold Bake of the Kern Institute, Leyden has since been touring in the State and recording their specimens with the assistance rendered by me under the auspices of Government.

3. Songs inculcating moral instruction, and didactic in purpose, such as *Thumpipāṭṭu* and *Arivupāṭṭukal*.

4. Songs inculcating *Vēdāntic* truths, and *Sāstraic* in nature as *Vaḷḷuvarpāṭṭu*.

5. Songs dealing with Heroic exploits, such as *Vaṭakkan-Pāṭṭukal, Tampurān Pāṭṭu, Aṇjuthamburān pāṭṭu, Eravikuṭṭi Piḷḷai Pāṭṭu*, etc.

6. Songs of historical importance such as *Māmāṅkam, Māṛgampāṭṭu, Paḷḷippāṭṭukal.*

7. Professional and religious songs:—

(*a*) *Śāstrāṅgappāṭṭu*, sung on occasions of marriage, anniversary etc. among Nambudiri Brāhmins and Kshettṛiyās.

(*b*) *Naṅgiyār pāṭṭu* sung in the dramatic performance called *Naṅgiyār Kūttu*, where dancing and acting play a prominent part.

(*c*) *Brāhmaṇipāṭṭu* resembling the songs of the Tōdās in certain respects, and also the chanting of *Sāma-Vēda* by Nambudiri Brāhmins, sung on special occasions of domestic ceremonies such as marriage, etc. among the higher castes in Malabār.

(*d*) *Tīyāṭṭu Pāṭṭu* sung in a religious show dealing with the killing of the monster Dāruka.

(*e*) *Puḷḷuvaṛ Pāṭṭu* (serpent songs) songs sung in praise of serpents to please them.

(*f*) *Pāṇaṛpāṭṭu* songs to ward off the evil eye and mischief of enemies.

(*g*) *Maṇṇāṛpāṭṭu* where the story of *Chilappatikāram* is told in song.

(*h*) *Vēlanpāṭṭu* song sung for the eradication of evil done by foes and for whose annihilation it is intended.

(*i*) *Aivaṛkaḷipāṭṭu* song sung to the accompaniment of dance which is generally performed in Bhadrakāḷi temples.

(*j*) *Bhadrakāḷipāṭṭu* or *Kaḷameḷuttu Pāṭṭu*. Songs propitiating Dēvi or Bhadrakāḷi sung by the professional singers and drummers of the temples.

(*k*) *Kaṇiyāṛpāṭṭu*. Songs of the village astrologers called *Kaṇiyāṛs* and sung on occasions of their dance.

8. Songs of amusement and entertainment such as Ōṇappāṭṭu, Kummaṭṭipāṭṭu, Kurattipaṭṭu, Ūññālpāṭṭu etc.
9. Pūrappāṭṭu obscene songs sung in praise of Bhagavathi.
10. Cult songs such as *Śastāmpāṭṭu* or Ayyappanpāṭṭu, where there is a good deal of reference about the Pantaḷam Rājās of Trāvancōre.
11. Miscellaneous songs dealing with some aspect of social life or other in Kēraḷa.

On close examination, it is found that these songs have an unadorned purity and simplicity of diction, and an impassioned sweetness of melody. In their singing, *Tāla*, time measure, plays an important part; and sometimes the songs are sung to the accompaniment of dance, when a swiftness and rhythmic movement of steps give an added grace to the music. Ungoverned by any laws of versification, these songs have a universality of sentiment, combining in their *Rāga* (tune or Melody), different *Bhāvās* (Moods) and *Rasās* (emotions).

To the antiquarian, the value of these songs consists in their primitive spontaneous music containing melodies which are some of the most treasured possessions of Kerala art. Unique in their spontaneity and beauty, they have a wide range of outline; and are interesting as human documents throwing light on conditions of primitive life and thought. "The most interesting feature of them is that their vocal melodies are evolved with no thought of harmony or accompanying instrument, but are formed on certain natural scales or modes. In short, the dominant note that we find in these songs is that their music is instinctive, arising from the necessity inherent in the people to use the voice which nature has given them so that they may give expression to their innermost thoughts and feelings for which their speech is inadequate. The resulting fruit of this instinct is the sweet melody of the folksong which is an unconscious art quite in contrast with the creations of conscious art seen in songs sung by trained musicians". It may be of interest in this connection to note that the pure indigenous tunes *Indiśa*, *Puṟanīr* etc, are only refined elaborations of the melodies in the folk music of Kēraḷa.

Worship and ritual in Kerala Temples.

The work commenced last year on this subject was continued, greater attention being paid to the collection of information regarding the elaborate processes of temple ritual and

the *Mudrās* employed in the same. As is seen from extant practices the old procedure laid down for *Pūja* is as follows:—

1. Cleansing of the physical body. (*Nādyādiśudhi*)
2. Consecration of the vessel holding oblation (*Saṅkhapūraṇa*)
3. Self-worship consisting in conceiving God as residing in oneself in the form of Ātma or supreme self (*Ātmārādhana*)
4. Offering and consecrating the seat allotted for the Dēvata. (*Pīṭhakalpana and Piṭhapūja*).
5. Conceiving the Dēvata in a symbolical material form. (*Mūrttikalpana*).
6. Invocation of the Mūrtti or Icon. (*Āvāhana*)
7. Consecrating and spiritualising the different parts of the body of the *Dēvata*. (Sakaḷīkaraṇa)
8. Meditation (Dhyāna)
9. Consecration and spiritualisation of the different ornaments, weapons or *Āyudhās* etc. of the Murtti. (Bhūshaṇādinyāsa)
10. Offering water, sandal flowers, cooked food etc.
11. Dedication to the Mūrtti.
12. End of worship. (Samāpana)
13. Detachment from the Mūrtti conception. (Udvāsana).
14. The conception of the Mūrtti as the formless Paramātma and as residing in all created beings including the Sādhaka. (Layānga).

The diagrams of the important *Mudrās* in *Tāntric* workship were also drawn and are reproduced in the form of a chart.

Miscellaneous.

An important institution which has a hoary antiquity and which is fast disappearing attracted my notice in the year. It relates to "Kūttu" which devoid of its old charm still survives in a few temples of the State, and in which the traditions of the old classical Indian drama are even now preserved. There is reference to it in the Tamil Classic *Chilappaṭikāram*; and inscriptional evidences are not wanting to confirm its antiquity. A means of religious and popular education and entertainment, and above all of public censorship, the Kūttu in Trāvancōre as

To face page 11.

Naṅgiārkūttu.

in the rest of Kēraḷa had a powerful influence on the social fabric in olden days. My researches on the subject of Kathakaḷi in Kēraḷa, opened my eyes to the extensive influence which the 'Kūttu' had on the development of the old traditions of histrionic art in the land; and at the instance of the Dewan, an endeavour was made in the year to study and note down its ancient and characteristic art.

Kuttu is of three kinds:—

1. Naṅgiyār Kūttu where a Naṅgiyār (a lady of the Nambiyār caste) is the actor, and in which the story of Śri Kṛishṇa is recounted with dancing and acting. Six kinds of dance were noted in this performance.

2. Prabandham Kūttu which is a monologue consisting of a combined recitation of and commentary on passages from the Purāṇās and Itihāsās.

3. Kūṭiyāṭṭam meaning combined acting, where men (Chākkiyārs) and women (Naṅgiyārs) take part, and in which there is a combination of narration and acting with dancing and gestures. The only place where the vestiges of Kūṭiyāṭṭam are even now seen in Trāvancōre, is Mūḷikkuḷam, in the ancient temple of which, there is performance every year lasting for 12 or sometimes 20 days.

What really interests the antiquarian in the threefold varieties of *Kūttu* mentioned above, is the perfection of the art of *Abhinaya* and the elaborate use of the *Mudrās* (hand poses) and gestures which with slight modifications were borrowed later in *Kathakaḷi* (the Pantomime). The *Kūṭiyāṭṭam* in particular, is a unique and wonderful institution where there is a strange combination of *Nāṭya* (acting), *Abhinaya* (Gesture), and *Nṛitta* (dancing), with a marvellous perfection of *Bhāva* (mood) and *Rasa* or emotional expression.

Sixty-four *Mudrās* were for a long time employed in the *Kūttu*, thirty-seven (24 single and 13 combined) *Mudrās* of which have been noticed by me. Nine movements of the head, eight glances of the eye, six movements of the eyebrows and four poses of the neck together with the hand *Mudrās* and dancing steps of the legs more or less complete the grace and rhythm of the gesture or *Abhinaya* of the *Kūttu*.

Though originally meant for the propitiation of the Gods, the *Kūttu* has been the harbinger of the *Kathakaḷi* in Trāvancōre; and

the belief underlying this ancient institution is that recitations from the *Purāṇās* and *Itihāsās* are as efficacious in obtaining salvation for men as Divine service, and are a powerful check on the growing materialism of the people.

Among other items of work in the year, prominent mention may be made of the progress made in the compilation of the Topographical list of inscriptions in the State, and of the Bibliography of the sources of Travancore History.

Publications.

The booklet on the art of *Kathakaḷi* originally printed for private circulation was considerably revised and enlarged in the year, and is being made ready for distribution and sale. Vol. VII Part 2 of the Travancore Archaeological series has been published; while the material for Vol. VIII consisting of the inscriptional collections of the Department for the last four years (1103—1106) has been got ready for the press. The publication of the Archaeological sheet of the Government Gazette received also the regular attention of the Department; and the inscriptions relating to Iyyan Aṭikaḷ and Śrī-Vallabhan Kōdai were printed with their text and purport in Malayalam, and disseminated for popular knowledge.

In conclusion, I have only to quote what Sir John Marshall stated thirty years ago. "*It* is the intention of the Department to show year by year what materials have been and are collected exactly, so that other labourers may know how they can add to the heap, and if possible themselves build from it the ultimate edifice, the materials being therefore silently accumulated for the future. In other words, it is the intention by means of the Annual reports to show that the Department so far from looking to monopolise the field of research welcomes and facilitates the co-operation of every earnest student and learned society" in Trāvancōre "to attract wider and more abiding attention to the grand treasure house of ancient relics" in the State.

Subjoined is a statement of the receipts and expenditure of the Department.

RECEIPTS.

	Rs.	Ch.	C.
Sale of Photos	16	8	0
Sale of Archæological publications ...	39	27	0
Sale of Elements of Hindu Iconography	75	8	0
Miscellaneous	31	15	0
Total...	161	2	0

EXPENDITURE.

	Rs.	Ch.	C.
Salary of the Superintendent of Archæology	1800	0	0
Pay of the Establishment ...	2062	3	7
Contingencies	866	18	0
Travelling allowance	398	17	9
Total...	5127	11	0

I have the honour to be,
Sir,
Your most obedient servant,
R. VASUDEVA PODUVAL,
Superintendent of Archæology.

List of places visited by the Superintendent in 1107.

Chingam 1107

Kalingarāyanpaṭṭaṇam
Nāgercōil
Kaṭukkara
Veṭṭikaviḷa

Kanni

Quilon
Marārikkuḷam
Puthenchiṟa

Dhanu

Chonakkara
Kaviyūr
Kāññīrapaḷḷi
Sāttannūrppāṟa

Makaram

Kaṇiyākuḷam
Okkāl
Kuttūrpaḷḷi

Mithunam

Parūr
Paḷḷippuṟam
Kōṭṭappuṟam
Veṭṭikuḷaṅgara

Karkaṭakam

Chenkōṭṭa
Māvēlikkara
Alleppey
Puthenchiṟa
Maññumēl
Varapoly
Kōṭṭayam
Ēttumānūr

List of places visited by the Pandit Assistant during 1107.

Kumbham

Śuchīndram

Karkaṭakam

Śuchīndram
Tāmarakuḷam
Cape Comorin
Kuṟattiyaṟa

APPENDIX A.

Copper plates received during 1107 M. E.

No.	From whom received.	Dynasty.	King.	Date.	Alphabet.	Remarks.
1	Copy of a copper plate received from the District Judge, Nāgercoil.	...	...	Ko. 826 Virōdhi Puraṭṭāśi 27 Daśami Monday Tiruvōnam.	Tamil.	Registers a gift of 10 temples to Śrī-Raṅga Rāja Paṭṭar Nambiyār of Ālvārtirunagari under Royal Command.

Lithic inscriptions copied during the year 1107 M. E.

No.	Place.	Dynasty.	King.	Date.	Language.	Remarks.
1	On a rock lying in the Tiruvēnkaṭapperumāl temple at Kaṭukkara.	...	...	Śa. 1628. Ko. 882 Tai. 13. Bahula. Panchami. Thursday.	Tamil	Registers a *Viśva Jayina pramāṇa* executed by Śaravaṇaperumāl *alias* Veṟṟivēlum Tampirānkuṭṭi Tāṇuvan in favour of God Tiruvēnkaṭapperumāl of Pañchagiri Parvathachal at Kaṭukkara in Aḷakiyapāṇḍiyapuram, and states that Some lands were set apart for *Pūjās* feeding, lighting etc.
2	On a rock lying in the Tiruvēnkiṭapperumāl coil at Kaṭukkara.	...	...	Sā. 1628 Ko. 882 Tai, 18 Sunday.	Do.	Refers to a gift of land by Kaṇakku Āṇḍār Mārāyakuṭṭi Uḷḷiṭṭār to Ṅainār Kāśīvisvanātha Ṅainār, Śivakāmi Amman and Tiruvēnkaṭapperumāl for conducting *pūjās*,and for offering Tiru-amutu, garlands lights, etc.
3	On a stone pillar standing N. E. of Panantāraviḷāgam village near Kaṭukkara.	...	...	Sa. 1633 Ko. 887 Tai 14.	Do.	Refers to the gift of land for conducting the "pūjas" of Vīrakēraḷa Piḷḷayār of Pananthāraviḷāgam by Kari Chattankuṭṭi and Anañchaperumāl Mārttāṇḍa Kuṭṭi Ūḷḷiṭṭar, and states the villagers, Darma-

						kartta and Paṇḍāram will be the Trustees for the proper maintenance of the charity.
4	On the northern outer wall of the 1st *Prākāra* just south of the Jayantīsvaramahādēva shrine in the Sthāṇunāthasvāmi temple at Śūchindram.	...	...	Ko. 301 Jupiter Vrishabha. Mithunam.	Do.	Damaged at the end. Registers the gift of land for offering to the deity of Umāskantha Sahitha Tirumēni set up by Araṅgan Tiruvikraman of Śīvālamaṅgalam.
5	On the central *Uttara* stone in the Jayantīśvara Maṇṭapa below the new opening of the same.	...	...	Kali बन्धौ विश्वस्य सूर्ये Makara Saptami Rōhani, Jupiter in Dhanu, Monday Kōlamba, expressēd in the Chronogram Jātasaṁjñē (769)	Grantha and Sanskrit	States that the Brāhmin of Navabhavanam (Puttillam) residing at Śuchīndram consecrated the God Śambhu with Goddess Gouri.
6	On the south base of the Subrahmaṇya temple in the same.	...	...	Ko. 413 Mēdam 1	Tamil	The major part of this inscription under the ground. Mentions Sivintiram Udaya Nāyanār.

Lithic inscriptions copied during the year 1107 M. E.

No.	Place.	Dynasty.	King.	Date.	Language.	Remarks.
7	On a pillar in front of the Pancha-liṇga Shrine of the same.	Trāvancōre	Mārttāṇḍa Varman	Ko. 586 Sa. Rāgālōka	Śanskrit and Grantha	States that king Mārttāṇḍa-varma desiring prosperity, fame and long life constructed the Sabha Maṇṭapa. The same inscription beginning from Rāgā-ḷokā has also been engraved on the eastern wall of the Second *Prākāra*.
8	On the eastern wall of the 1st *Prākāra* of the same (in front of the Vaṭakkēṭam.)	Do.	...	Ko. 318 Mithunam 6, Thursday, Tiruvatirai	Tamil	States that Kēraḷan Vikrāmachōḷa Dēvanēn made a gift of 71 *Acchū* to Śuchīndramuṭaya Nāyanār for offering *tiru-amutu* while chanting Mantrās.
9	On the Western *Prākāra* North of the *Vāhanappura* of the same.	Pāṇḍya	Vīrapāṇḍya	Kollam 432 Dhanu 19 Thursday Ēkādaśi	Do.	This is a Jayakada-ōlai written by the assembly and *Srī-kāriyam* of the Śuchīndram temple, and records that Chokkattāṇḍāl *alias* Ulakamuḷutuḍaiyaḷ, the Nambirāṭṭiyār of Vīrapāṇḍya Dēva made a gift of 200 *Putu-pon-Acchu* for daily

						tiruamutu of Śuchīndrāmuṭaya Nāyanār and for feeding 3 Brāhmins during the time of the *Pūjās*.
10	On the Western *prākāra* facing the Pañchalinga shrine of the same.	...	...	Kollam 328 Edavam 8	Do.	Damaged.
11	Do.	...	...	Kollam 340	Do.	Do.
12	On the South base of the Central shrine of the Dvārakai Emperumān temple near the Śuchindram Satram (choultry)	...	...	Kollam 404 Thulam 1	Do.	Records the gift of land by the assembly of Śuchīndram to Dvārakai Emperumānār and mentions Gōvinda-Prañja-Bhidārar.
13	On the north base of the *ardhamaṇṭapa* of the same.	...	...	Kollam 400	Tamil	Registers a gift of 10 *acchu* for burning a perpetual lamp in the temple of Śrī-Dvārakai Emperumān. Mentions Paḷḷikkal Nair.
14	On the base of the *Dvaja stambha* of the Kanyā Bhagavathi temple at Kanyākumari Cape Comorin.	Vijayanagara.	...	...	Sanskrit and Granta	Begins with the introduction नमस्तुंग-शिर ... ... Mentions Vīra Nṛisimha, Atchyuta Rāya, Raṅga Rāya, Kṛishṇa Rāya and Rāma-Rāya.

Lithic inscriptions copied during the year 1107 M. E.—(*contd.*)

No.	Place.	Dynasty.	King.	Date.	Language.	Remarks.
15	On the western wall of the second *prākāra* of the same.	Chola	Rājēndra Chōḷa.	...	Tamil	Begins with the introduction 'திரு-மச் னிவ னா'.
16	On a rock lying in Kuṟavantaṭṭu viḷa, Kurattiyara.	Do.	Parakēsari-Varma	...	Vaṭṭeḻuttu	Damaged.
17	On the base of the inner shrine of the Śasta temple at Chāttannūr.	...	...	Kollam 446 Jupitor in Vrischiga, Mēdam	Do.	Records that the work in connection with the construction of the temple was commenced in Mēdam 446 and was completed in Mēdam 448. Mentions the names of Dēvan Rudran Vāriyar and Śaṅkaran Sāttan.

APPENDIX B.

List of photos taken during the year 1107.

1 to 18	Hand poses (Mudrās) in Hindu Art	Full plate.
19	King stone in the Nīlakaṇṭasvāmi temple at Padmanābhapuram	Do.
20	Indrajit image (stone) Do.	Do.
21 to 23	Stone pillars lying in front of the temple at Paṟakkai	Do.
24 to 26	Stone images in the Mukhamaṇṭapa of Śrī-Padmanābhasvāmi temple, Trivāndrum	Do.
27	Ornamental lamp in front of the Mukhamaṇṭapa of Śrī Padmanābhasvāmi temple, Trivāndrum	Do.
28	Yāḷi pillars lying in front of the temple at Paṟakkai	Half plate.
29 to 30	Vēlakaḷi at Trivāndrum	Do.
31 to 40	Hand poses (*Tāntric Mudrās*)	Quarter plate.

APPENDIX C.

SĀLAGRĀMĀS.

(A Note).

Sālagrāmās are a kind of round or oval fossil cephalopodes flecked or inlaid with gold and having a peculiar hole and certain distinguishing marks of identification in them. The name Sālagrāma is derived from the Sanskrit Sārachakra, the weapon of Vishṇu which is reflected on the stone "by queer spiral lines believed to be engraved thereon at the request of Vishṇu by Brahma who in the form of a worm is believed to bore the holes known as Vadanās and traces the spiral coil that gives the stone its name". These stones are generally found in the bed of the Gandak river, a mountain torrent from the Himālayās in Nepāl. When worshipped properly they are believed to yield *Purushārtha*:

i. *Dharma*	ii. *Artha*
iii. *Kāma*	iv. *Mōksha.*

Sālagrāmās are of two kinds: JALAJA born in water and STHALAJA born in earth, the former soft and glistening contributing wealth and happiness, and the latter rough and hard producing Salvation. Both the varieties have the mark of a Chakra or discus, some having the shape of Vishṇu and others of Chit. The holes in the stones are bored by worms called "vajrakīta"; those that are bored by one worm are called Ēkvichakra, by two worms Chatuschakra, and by four worms Ashtachakra. Sālāgrāmās marked with chakra (discus) may be white, black, blue, skyblue, blue like the flowers of Atasi, gold yellow, turmeric yellow, yellow-white, red, dark red, tawny, copper red, reddish brown, variegated in colour black spotted, snake coloured, colourless or glistening. White coloured Sālagrāma is called Vāsudēva, Gold yellow Hiraṇya Garbha; yellow Śrīdhara; black Vishṇu, Krishṇa, Nārāyaṇa, Dāmōdara, or Aniruddha,; wine coloured Mādhava; red Saṅkarshaṇa; tawny Narasimha; variegated Ananta; bright and golden Vāmana. White Sāla grāma gives salvation, blue wealth, black prosperity, darkblack fame, yellow white and gold yellow riches, pale white fame, and red kingdom.

Selection of Salagramas.

After they are picked up from the bed of the river, the Sālagrāmas are tested and selected. "Each stone as it is discovered is struck on all sides with a small hammar, or in some cases is merely knocked with the finger, This causes the soft powdery part produced by the boring of the worm to fall in and disclose the Vadana

To face page 22.

Sālagrāma.

or hole which in the case of those of the more valuable ones, may contain gold or precious gem". Generally, those Sālagrāmās that are cold in touch, glistening, round shaped, and with head raised are taken for worship; while black, blue black, yellow, of different colours, red and with Chakra mark on the left side or on the middle part in the hole and with a roundshaped Vanamāla (garland of flowers) are also worshipped. The belief under-lying their worship is that all of them will bestow wealth and happiness. The stones that are glistening and round shaped yield success; those that are fine yellow and delicate, produce wealth; while the black ones bring about fruitful results. The blue black sālagrāmās offer fame; and the white ones salvation; while those that have different colours bless the worshipper with happiness. The red coloured variety gives kingdom; but those with "chakra" (discus)on the left side or on the middle ensure increase of family. Such of the stones as have the "chakra" in the hole bring about fame. The stones with the Vanamāla give good wife; while those with lotus mark yield cows, wealth and grains. A Sālagrāma which is not stout or broken and which is neither dark, black nor hard to touch will bestow kingdom, happiness in life and salvation. When Sālagrāma with "Chakrās" and the filament of flowers and Vanamāla is worshipped with proper ritual in a house, there need be no fear of poverty, of robbers or of fire, or even the evil influence of planets. The stones which look like *jambu* and *Amalaki* and have two Chakra marks are said to have the abode of Vishṇu in them.

The following kinds of stones are not advised for worship:

1. Stones fierce in appearance
2. Stones with Chakrās cross vice.
3. Stones with Chakrās facing intermediate directions.
4. Stones without Chakra or with broken Chakrās.
5. Stones with doubtful colours or with dark spots and smoky in appearance.

Different kinds of Salagrama.

There are different kinds of Sālagrāma of which, the Matsya, Kēśava, Haya etc. and Kapila, Yajñabhakta, Mukuṇda, Hamsa etc. are called Harimūrtti. There is also another variety called Trimūrtti.

1. MATSYAMŪRTTI. The Sālagrāma that is long in shape, glistening and having two chakrās in the hole and one on the tail is the Matsyamūrtti and resembles the form of a fish. If its Vadana or face is like that of fish, and if there is a Chakra on it, and above all if it is adorned by Śrī-Vatsa and Vanamāla, then that stone is good

for worship. Two chakrās in the mouth and a hole or a chakra on the back of the Matsyamūrtti Sālagrāma indicate that it is certainly auspicious. There are four or five varieties of this stone which if duly worshipped will infallibly enrich its possessor.

2. KŪRMA. This Stone possesses a lofty back, is white and has a Gōpura. Kūrma Sālagrāmās with two chakrās in the mouth are found rarely; while those with three specks or dots on the back, with conchshell and disc, with long mouth on the right and left sides, with two chakrās and with three *kusulas* (granaries) are difficult to obtain. One who gets a sample of it is lucky; and when worshipped properly all desires are fulfilled. The Kūrma sālagrāma that is both round and long, glittering like gold, possessing for the mouth two discs, having the shape of a flower or conch on either side of it, is considered good for propitiation. But the one that is round and lotus shaped, having long mouth and two discs in the navel, and slightly raised on the back, and above all dark red in colour increases the family and brings prosperity.

3. VARĀHA SĀLAGRĀMA. The stone that is blue black like Atasi flower, or blue lotus, long in shape and moist in touch having long hole and raised on the back, with wide mouth and having Chakra on the left side and golden lines, is called Varāha-mūrtti and gives wealth and kingdom.

4. LAKSHMĪ NARASIMHA SĀLAGRĀMA is black in colour and spotted, and has discs on the left side. It bestows happiness and good fortune. But those especially that have wide mouth and are tawny in colour, glistening like gold, with two discs in the mouth, and above all having a durable seat and a bent on the back confer on their worshippers all happiness and fulfil all their desires.

5. VĀMANAMŪRTTI This is short, spotted and circular, and has the colour of Atasi flower. It has two chakrās in its Vadana or mouth, and is supposed to give all happiness. Vāmana Sālagrāma with white spots on the face gives cows, land, corn and wealth. If a blue or blue black Chakra is found near the mouth, it is called Mahāvāmana which is very rare and fulfils all desires.

6. PARAŚURĀMAMŪRTTI. That stone having the form of a Paraśu (battle axe) and white or black hoofs, long and broad holes with dots or specks on the right or left side, and a line resembling tusks is called Paraśurāma Sālagrāma worshipped usually by men of noble minds. The Sālagrāma having the marks of battle axe and two chakrās on the upper side should be worshipped by all

7. ŚRĪ RĀMA. The Sālagrāma having the grace of a brave warrier adorned with bows, arrows and quiver and having

discs with filaments is called Rāmamūrtti. If it is long and black, and has one disc on the left side and three discs in all, it is called Sītārāma. The long and black variety of it having two mouths (Vadanās) and four discs gives wealth; while those with three vadanās and five or six discs and having the mark of arrows confer happiness.

8. BALARĀMA. The Sālagrāma that has the marks of a plough and a club and is bright as glass is called Saṅkarshaṇa. Its other characteristics are two discs at the head, blue lotus in front, and a red colour like blood. This stone blesses its worshipper with alround success. A sālagrāma having a stout chakra, and a tawny and red colour is called Balabhadra, which if propitiated is said to increase one's family.

9. KṚISHṆAMŪRTTI. Its features are a jet black colour, stout shape, a lovely form, a Vanamāla or garland of flowers and a mark of Sri Vatsa on the back. This stone when worshipped brings good to all. A variety of this with black yellow colour, a symmetry of body, two chakrās on the sides of the raised portion, a nasal like hole and a mace like back, and the club heads on the sides, is called Gopālakrishṇa which is said to give cows, land, corn, wealth, etc.

Another one black in colour, spotted and glittering, shaped like a Chakra, and having very minute holes and red lines known as Gōpālamūrtti bestows all kinds of fortunes.

10. KALKI is shining like a blue stone and is long shaped. It is adorned with Vanamāla (garland of flowers) and has a face like a hood. It is supposed to fulfil all desires. Its other features are a red Chakra with a small hole, a durable seat, and a line shining like a sword on the back. Kalki is the Lord of Mlēcchās; and if worshipped properly he drives away sin in the Kaliyuga.

11. KĒŚAVA MŪRTTI. This Sālagrāma glitters with golden and silver specks, and has a small Chakra. This stone has four corners and two Chakrās on the Vadana or opening. It is black and is believed to bring good fortune.

12. NĀRĀYAṆA MŪRTTI is black and has a Chakra on the navel. It has three long lines and a broad opening on the right side. It is high and round in shape, and has a hood and Chakra. It satisfies all desires of men, and in particular confers happiness and fortune.

13. LAKSHMĪNĀRĀYAṆA stone has the marks of Sankha, Chakra and Gada. The Chakrās may be four, three or one, and it fulfills the desires of men.

14. MĀDHAVA MŪRTTI Sālagrāma has the colour of wine or honey, and a disc on the middle. It is oily and has a small opening and confers salvation to ascetics.

15. MADHUSŪDHANA MŪRTTI is found to possess one Chakra and has a majestic grace. It is found in all colours and gives good fortune to men.

16. GOVINDAMŪRTTI. This stone is black, and not much stout, and is found with five discs Gōvindasālagrāma with two Chakrās confers all objects of desire.

17. VISHṆUMŪRTTI has a bowed head and broad opening. It is oily and tawny coloured, and has a disc on the left side. It gives both success and enjoyment.

18. TRIVIKRAMAMŪRTTI Sālagrāma is worshipped by pious Brahmins, and has three corners and two discs.

19. ŚRĪDHARAMŪRTTI is like the flower of *Kadamba* tree and has five lines. It is also marked by a Vanamāla, a lotus on its small face or the middle, and a black colour.

20. HRISHIKĒŚAMŪRTTI. This stone has a shape of *Kadamba* flower and has five lines. Its form is like a crescent moon; and it has five, three or one Chakra.

There is one stone known as UGRA CHAKRA SĀLAGRĀMA which is not a particularly safe one to possess. It is round and has two Chakrās. If not worshipped properly, it is believed to bring ruin to its owner.

"Possession of these Sālagrāmās without worship is believed by all Hindus to be most unlucky; and as none but Brahmins can perform the worship, none but they can retain the stones in their keeping. For an orthodox Brahmin household, the ownership of three or more stones is an absolute necessity. These must be duly worshipped, and washed in water, and the water drunk as TĪRTHA; and sacrifice of boiled rice and other food must be daily performed. When this is done, speedy success in all business of life will fall to the lot of the inmates of the house; but otherwise ruin and disgrace await them."

APPENDIX D.

Sixty four Mudrās (Hand Poses) in Kāttu.

NOTE:— They are the same as those described in Bharatā's *Nāṭyaśastra.*

ASAMYUKTA (Single)

1. Patāka
2. Tṛipatāka
3. Kaṛtarimukha
4. Ardhachandra
5. Arāḷa
6. Śukatuṇḍa
7. Mushṭi
8. Śikhara
9. Kapittha
10. Kaṭakāmukha
11. Suchīmukha
12. Patmakōśa
13. Sarpaśiras
14. Mrigaśīrshaka
15. Kānguli
16. Dalapallava
17. Chathura
18. Bhramara
19. Hamsāsya
20. Hamsapaksha
21. Samdamśa
22. Mukuḷa
23. Ūrṇanābha
24. Tāmṛachūḍa

SAMYUKTA (Double hands)

1. Añjali
2. Kapōtaka
3. Kaṛkkata
4. Svastika
5. Kaṭakavardhamāna
6. Utsanga
7. Nishēdha
8. Dōla
9. Pushpaputa
10. Makara
11. Gajadanta
12. Avahitha
13. Vardhamāna

MUDRAS IN NRITTA OR DANCE

1. Chathura
2. Udvrītta
3. Talamukha
4. Svastika
5. Viprakīrna
6. Arālakaṭakāmukha
7. Avidhavakra
8. Sūchi
9. Rēchitha
10. Ardharēchita
11. Uttāna Vanchita
12. Pallava
13. Nitamba
14. Kēśabandha
15. Lata
16. Karihasta
17. Paksha Vanchitaka
18. Pradyōtaka
19. Garuda Paksha
20. Danda Paksha
21. Ardhamaṇḍali
22. Pārśvamaṇḍali
23. Urōmaṇḍali
24. Naḷini
25. Padmakōśaka
26. Alapallava
27. Bāṇa

APPENDIX E.

List of additions to the Library during 1107.

1 Conservation Manual (Sir John Marshall)
2 The Mahratta Rajas of Tanjore (Subramanian)
3 Folk tales of Sind and Guzerat (Kincaid).
4 The Glories of Magadha (J. N. Samaldar).
5 The Romance of Archaeology.
6 The camera book (Mervyn Thompson).
7 A. B. C. of art (Blackie).
8 The outline of art (Sir William Orpen).
9 Southern Indian Bronzes (Gangoly).
10 The Dictionary of Hindu architecture.
11 Journal of the Madras University I to III Volumes.
12 Dravidic studies Nos. 1 to 4.
13 Pallavas of Kanchi (R. Gopalan).
14 Critical survey of the Malayalam Language and literature.
15 Purananuttin Palamai.
16 Agastia in the Tamil land.
17 Hindu administrative Institutions.
18 The theories of Rasa and Dhvani.
19 Tamil Sangam age.
20 An essay on the origin of the South Indian temples.
21 Excavation supplement (Mysore).
22 Introduction to Indian art (Coomaraswami).
23 Malabar and the Dutch (Panikkar).
24 Portrait sculpture of South India (T. G. Aravamuthan).
25 Hindu Administrative Institutions in South India (S. K. Iyengar).
26 The Rgvedanukramani of Madhavabhatta (C. Kunhan Raja).
27 Rasa Ratnakara Salva (Venkata Rao).
28 The Sphotasidhi with the Gopalika (S. K. Ramanatha Sastri).
29 Kerala theatre (K. R. Pisharoti).
30 Linganusasana (Harsavardhana).
31 Vishnu Purana (Bhavana Rayan).

32 Kavirajumarkgum (Venkita Rao).
33 Annual Report of the Cochin Archæological Department.
34 Do. South Indian Epigraphy.
35 Do. Mysore Archaeological Department.
36 Do. Ceylon Do. Do.
37 Quarterly Journal of Mythic Society.
38 Epigraphia Indica.
39 Kerala Society papers.
40 Madras Government Museum Bulletin
41 Bulletin of the Museum, Fine arts, Boston.
42 Le Monde Oriental.
43 Visvabharathi Quarterly.
44 Journal of the Bombay Historical Society.
45 Dwaja.
46 Chentamil
47 Madras Presidency College Magazine.
48 Madras Christian College Magazine.

ARCHÆOLOGICAL DEPARTMENT (Travancore)

—

ADMINISTRATION REPORT

1108 M. E.

—

Proceedings of the Government of His Highness the Maharaja of Travancore.

Read:

Letter No. 1/34, dated the 10th January 1934, from the Superintendent of Archæology, forwarding the Administration Report of the Department for the year 1108.

ORDER D. DIS. No. 161 of 34/EDN., DATED TRIVANDRUM, 10th FEBRUARY 1934.

RECORDED.

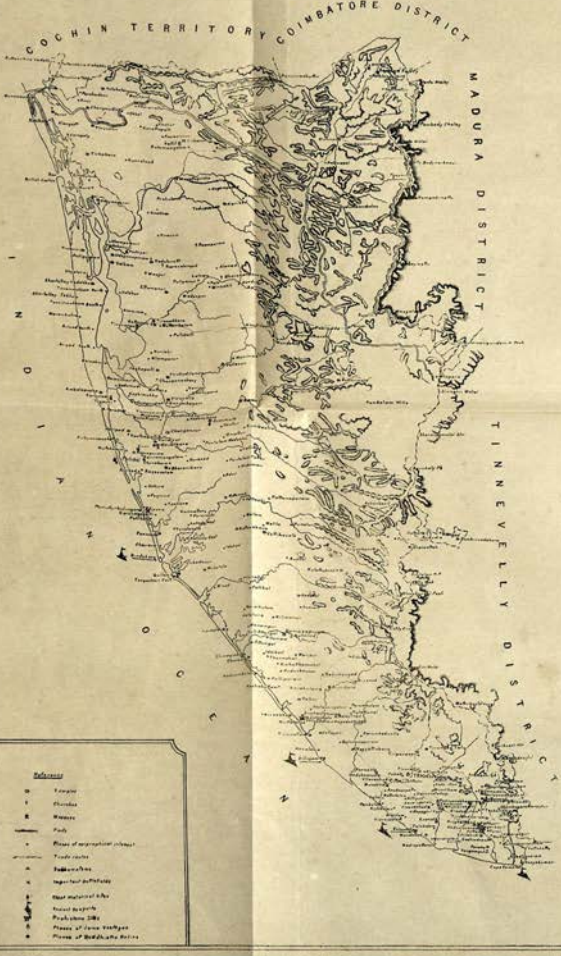
(By order)
N. KUNJAN PILLAI,
Chief Secretary to Government.

To

The Superintendent of Archæology.
The Superintendent, Government Press.
The Press Room.
The Legislative Section.
The Central Printing Office.

ARCHAEOLOGICAL MAP OF TRAVANCORE

SCALE 1 INCH = 8 MILES



PREPARED BY R.VASUDEVA PODUVAL SUPDT OF ARCHAEOLOGY, TRAVANCORE STATE

I returned after my training on the 10th Mēdam 1108/22nd April 1933, and resumed duty taking charge of the Department from the Director of Public Instruction the same day. Government were since pleased to recognise that the period of my leave was used in the interest of the State when on training with the Archaeological survey of the Government of India: and they ordered the period of my training being treated as on deputation with full pay and deputation allowance together with travelling allowance admissible under the rules for my journey to the different sites and places of archaeological and historical interest (vide G. O. D. Dis. No. 686 of 33/Edn., dated 20th July 1933). I may be permitted to express in this connection my deep sense of gratitude to Government for this great and sympathetic consideration.

(ii) Towards the end of the year, Mr. K. Sivaramakrishna Sastri the Pandit Assistant of the Department proceeded on four months privilege leave and nine months furlough with permission to accept foreign appointment, to work as Research Assistant under the University Professor of Indian History and Archæology, Madras, for the classification of the Mackenzie Manuscripts. Mr. Sastri was relieved of his duties on the forenoon of the 9th Mithunam 1108: and the place was not filled up till the end of the official year.

(iii) Mr. D. Srinivasan Potti, the Photographer of the office availed himself of privilege leave for sixteen days from the 16th Mēdam 1108; and Mr. Damodaran Nambiar was appointed to act for him.

(iv) On my request, Government were pleased to sanction a new post of Artist Draughtsman for the Department, for a period of one year (vide G. O. D. Dis. No. 1066/32 Edn. dated 19-9-1932). Mr. V. Padmanabha Pillai was appointed to it; and he took charge on the 5th Kanni 1108.

Tours.

In the beginning of the year, Government directed me to accompany Dr. Arnold Bake of the Kern Institute, Leyden during his tours in the State, and place my services at his disposal helping him in his researches on Folk Music.

After finishing his work, Dr. Bake in his letter dated 30-11-1932 wrote to express his "very deep gratitude for the great hospitality and help rendered to him in his work", and admitted that the assistance given him by me was invaluable

After return from North India, I visited Kitaṅgūr to study the architectural features of the theatre hall (Kūttambalam) of the temple, and to examine some old and important historical records reported to be available with the Nambudiris there. Later, I inspected the Kiḻakkēmaṭham palace at Māvēlikkara in company with the local Maramat Circle Officer to advise him on the preservation of that building and to ascertain its historical importance. I also conducted a joint-inspection of the Chōlapuram temple with the Maramat Circle Officer, and suggested to him the lines to be followed in its renovation. On the request of the Devaswam Assistant Commissioner, Śuchīndram, a local inspection of the temple at Ālūr had to be made; and a report on its restoration was submitted to Government.

The annual inspection of the old forts of Paḷḷipport, Kōṭṭappuṟam, Udayagiri, Padmanābhapuram, aud Vaṭṭakōṭṭa formed also part of the year's work. The other places visited in the year were Ōṇakkūr, Tirumāṟādi, Pārthivapuram and Kōtakulaṅṅara. My object in visiting them was to collect antiquities, and to explore the scope of archaeological work in each of them. Excellent specimens of wood sculpture were discovered at Ōṇakkūr and Tirumāṟādi; and the study of their ancient characteristics of workmanship also received my attention.

I spent on the whole 36 days in camp. The Pandit Assistant toured for 22 days and visited Madras, Nāgercoil, Śuchīndram, Nallūr, and Toduvaṭṭi. His work was mainly epigraphical.

Chithira Tirunal Birth Day Celebrations

An important occasion in which the Department was able to usefully participate was in connection with the Exhibition got up at the Śrī Mūlavilāsam High School from the 27th October to the 7th November 1932, during the celebration of the Birthday of His Highness the Maharaja. The display by the Department of rare objects of archaeological, historical, and artistic interest such as copper-plates, inscriptions, coins, images, weapons, pictures, wood sculpture, jewellery, etc., aroused not only great curiosity, but was also widely appreciated.

Epigraphy

The best part af the year's work was in the field of Epigraphy.* The text of 43 new inscriptions was secured and examined in the year

* I am deeply obliged to the Government Epigraphist for India for kindly permitting me to take copies of the transcripts of the inscriptions of Travancore Kings from the office of the Archaeological Superintendent for Epigraphy, Madras.

most of which belonging to old Travancore kings. The earliest of the stone inscriptions discovered is dated in Kollam 301 (1126 A. D). It is engraved on the western base of the Garbhagriha of Dvāraka Emperumān temple, Śuchīndram, and registers a gift of land for lighting a perpetual lamp in the Dvāraka Emperumān temple, and for maintaining a flower garden, by the assembly of Śuchīndram meeting in Śuchīndramudayanayinār temple, when Gōvindaprañjā-bhitārar Tiruvadi of Cherumukkil was present.

Two inscriptions of the Kollam year 404 (1229 A. D.) were also found in the same Garbhagriha. They record gifts of land, one for offering to the Dvāraka Emperumān by Kaṇṇan, and the other by Kēśavan Araṅgan of Putumaṭham.

The next two inscriptions are dated in Kollam 574 (1399 A. D.), and belong to the king Mārttāṇḍa of Jayasimhanād, *alias* Rāvaṇa Rāma Mārttāṇḍa. The first is inscribed on the west wall of the Central Shrine in the Veṅkatāchalapati temple at Kariśūḻndamaṅgalam. It is incomplete; but refers to the repairs and reconsecration of the temple of Ten-Tiruveṅgada Viṇṇagar Emperumān worshipped by the sage Romaśa on the bank of Pāpanāśini, a sacred Tīrtha in Tenporundaparni. The land belonging to the temple was placed in the hands of a certain Mukundānanda Śrīpāda to be used for the temple and the Maṭha.

The other one inscribed in Grantha Characters and belonging to the same king is from the south wall of the Central Shrine of the same temple. It records that the sage Mukundānanda repaired the temple of the God Veṅkatāchalapati and reconsecrated the image.

The sixth one is engraved on the Gōpura of the temple of the Goddess in the Kulaśēkharamudayār temple at Kalladakkurichi. It is dated in Kollam 610 (1435 A. D.), and refers to a gift of land for lighting perpetual lamps in the temple of Kulaśēkaramudayanayinār, and mentions the name of the Travancore king Bhārata-Rāvaṇa Rāma-Mārttāṇḍan.

The seventh one dated in Kollam 624 (1449 A. D.) is from the south wall of the Maṇḍapa in front of the Ammanāthasvāmin temple at Śermādēvi, and states that five dancing girls were at their request appointed as second "*kudi*" to the Nayinār Śrī Kailāsamudayanayinār by the king Tiruppāppūr Mūtta Tiruvadi, while he was staying at Vellankolli. The Tiruppāppūr Mūtta Tiruvadi mentioned here appears to be Vīra Rāma Mārtāṇḍa figuring in the Nāvāikuḻam inscription. Next in chronological order are the two bell inscriptions of the Travancore king Śembaga Āditya Varman in the Nambi

temple at Tirukkaṇaṅgudi. They are dated in Kollam 644 (1469 A. D.), and mention that Ādityavarma of Viśākham star proficient in all arts gave a bell to the temple of Murāri at Tirukkaṇaṅgudi. One of them is in Grantha letters, while the other is a translation of the same in Tamil verse.

The tenth inscription dated in Kollam 653 (1478 A. D.) belongs to the Travancore king Chempakarāman Tiruppāppūr Mūttavar (I. E. Vīra Rāma Rāmavarman of Tiruppāppūr), born in Rēvati. It is from the north wall of the Purushōttama Perumāl temple at Ambāsamudram, and states that the Mahāsabhai of Rāja Rāja Chaturvēdi Maṅgalam, Ūravar, Ūr,Nagarattār, Kuṭipati, Bhaṭṭās, four Nādus, and Śavanparikalam assembled together aud made certain arrangements before the king's servants for offering and "*pujas*" to Purushōttamanayinār.

The eleventh inscription is from Tribhuvanam engraved on the West and South bases of the Central Shrine in the Pushpavanēśvara temple. It is dated in Kollam 661 (1486 A. D.), and records that while the king was encamping in the house of Anantanārāyaṇa Bhaṭṭa at Tirukkurangudi, a gift of land was made by him to the Dēvakanmikal of Tiruppūvanamudayanayinār for conducting Vīra-Kēraḷan Sandi every day during Bharaṇi festival. The king referred to in this is Jayasimhan Vīrakērala Varman II figuring in the Quilon Gaṇapati temple inscription.

The next one dated in Kollam 670 (1495 A. D.) is inscribed on the west wall of the Maṇḍapā in front of the Bagalikuttar temple at Kalladakurichi, and registers a gift of land for maintaining the service called Vīra Kēralan Sandi "*Puja*" to Agattadi Ilaiyan Kāttan, while the king (Śaṅkaranārāyaṇa Veṇṇumaṇ Koṇḍa Śrī Bhūtala Vīra Rāmavarman Jayatuṅganād Mūttavar) was encamping at his fort residence in Vilāṅkuḷam.

The thirteenth inscription belongs to king Udayamārttāṇḍa, and states that while the king was encamping at Kaḷakkādu, he was pleased to grant certain lands for offerings and "*Pujas*" to Udayamārttāṇḍa Viṇṇagar Emperumān. It is engraved on the north wall of the central shrine in the Venkatāchalapati temple at Pallakkal and is dated in Kollam 678 (1503 A. D.)

The fourteenth record is from the wall of the South Varandah in the first Prākāra of the Aditya Varunēśvara temple at Mēlachchaval. Though considered as one, there are two separate records with different dates in the same. The earlier one dated in Kollam 680 (1505 A. D.) refers to the reconstruction of the temple of

Uḍaiyār at Śēvel *alias* Kānaviniya Pāṇḍya Chatur-vēdi maṅgalam in Śēravanmādēvi and renaming the said village as Vīra Kēraḷa-Nallūr. The latter one dated both in śaka 1428 and in Kollam 691 (1516 A. D.) states that the king while encamping at Śēval commanded certain privileges being conferred, and also provided grants of land for daily worship in the temple. The Travancore king mentioned in this epigraph is Nayinār Jayatuṅganāṭṭu Mūttatiruvaḍ

The west and the south bases of the Lakshmī Nārāyaṇaperumāl temple at Ambāsamudram contain inscriptions belonging to the Kollam year 683 (1508 A. D), one of which mentions the name of the Travancore king Bhūtalavīra Rāma, and refers to a "Pidipādu" to set apart some lands etc, for 'Aḍukkaḷacchelavu' (requirements of the Kitchen) of the king and his son, and to construct the "Ālaya" of Bhūtalavīra. The other records the grant of hereditary service rights in the temple to the Kaikkōḷas, Villagers and Aḍavuśaivar by Udaiyan Tyāgavinōdabhaṭṭan Uḷḷiṭṭār and Nālāyiram Uḷḷiṭṭār of the temple of Bhūtalavīrarāma Piḷḷayārkōil.

The next seven inscriptions belong to the Travancore king Śaṅkaranārāyaṇa Veṉṟumaṇkoṇḍa Bhūtala Vīra Udaiya Mārttāṇḍavarman Śiravāymūttavar. The earliest of them is dated in Kollam 691 (1516 A. D.) and registers a gift of land by the king to the Nayinār Śrī Kailāsamudayanayinār at Rājarāja Chaturvēdimaṅgalam, a Brahmadēya in Muḷḷināḍu, while he was encamping at Vēḷākurichi for the conduct of "Pūjās" in "Ardhayāma". It is inscribed on the north base of the Maṇḍapa in front of the Central Shrine in the Kailāsanātha temple at Brahmadēśam.

An inscription of the same king belonging to the Kollam year 692 (1517 A. D.) and engraved on the north wall of the Maṇḍapa in front of the Kāśīśvara shrine at Ambāsamudram, states that while the king was staying in Putiyavīḍu at Kaḷakkāḍu, he gave certain lands to Daivakarmis in the temple of Tiruppotīśvaram Udaiyanayinār etc. for daily "Pūjās". On the north wall of the same shrine dated in Kollam 694 (1519 A. D.) is another record of Udaiyamārttāṇḍa Varman Śiravāimūttavar, registering a gift of land to Tiruppotīsvaram Udaiyanayinār, Erichchavudaiya Nayinār and Nayinār Kariyamāṇikka Ālvār in Vēḷakurichi. A record of the same king dated in Kollam 698 (1523) is found at Mannārkōil engraved on the north wall of the Maṇḍapa in front of the Central Shrine of the Gōpālasvāmi temple. It registers a gift of land as Tiruvudaiyāṭṭam to Nayinār Aḷagiya Mannanār, while the king was staying at Putiyavīḍu in the Brahmin quarters called Vīramārttāṇḍa Chaturvēdimaṅgalam in Kaḷakkāḍu *alias* Śōḷa Kula

Vallipuram. On the south wall of the Maṇḍapa in front of the Central Shrine of the same temple, there is an unfinished record of the year Kollam 699 (1524 A. D.) stating that while the king was encamping at Putiyavīdu in Kaḷakkādu *alias* Chōla Kulavallipuram, he ordered that Ayyikkudi Uḷḷiṭṭār be the 9th 'kudi' of the Nayinār Aḷakiyamannārkōil.

Two more inscriptions of this king are found at Ambāsamudram, both being dated in Kollam 700 (1525 A. D.) The first is engraved on the west wall of the Kāśīśvara shrine, and states that wile the king was encamping at Putiyavīdu he gave certain lands as Dēvadāna to the priests of the temples of the Tiruppatīśvaramudayanayinār, Erichaudayanayinār, and Karīyamāṇikka Ālvār. The other is on the north wall of the same temple, and records that the king having become Śiravāimūttavar made a gift of three gardens for lighting lamps in the temple mentioned above. There is also a record of the Kollam year 701 inscribed on the South wall of the Mandapa in front of the Viśvanātha temple at Tenkāśi mentioning that the king at the request of his son Vīramārttāṇḍan gave certain lands to Aḷakiyapaṭṭar.

Two inscriptions of the Travancore king Śankaranārāyaṇa Veṉṟumaṇkoṇḍa Bhūtalavīra Udaiyamārttāṇḍavarman dated in Kollam 706 (1531 A. D.) and 707 (1532 A. D.) respectively are also seen on the south wall of the Maṇḍapa in front of the Central shrine in the Kulaśēkaramudayār temple at Kalladakurichi, both recording gifts of lands to the temple of Kulaśēkaramudaiyanayinār. An inscription of the Kollam year 711 (1536 A. D.) mentions one Jayatunganāṭṭu Śaṅkaranārāyaṇa Veṉṟumaṇkoṇḍa Śribhūtala Vīra Varmar *alias* Jayatuṅga Nāṭṭu Mūttavar. It is incomplete; and is engraved on the south wall of the Maṇḍapa in front of the Central Shrine in the Muṇḍiśvaramudayār temple at Manappadaividu, stating that the king commanded one Icchuran Pattan of Manappadavidu in Śīvalamangalam Kīlpidākai be given Śripaṇḍārakkaṇakku. Two other inscriptions are dated in the Kollam year 716 (1541 A. D.). One of these is engraved on the west and south wall of the Veṅkatāchalapati temple at Pallakkal, and mentions the Travancore king Śaṅkaranārāyaṇaveṉṟumaṇkoṇḍa Bhūtalavīra Śrī Rāma Varma. It records a deed of gift of certain lands for conducting the daily 'Pūjās' of Nayinār Udayamārttaṇḍa Viṇṇagar Emperumān. The other is inscribed on the south wall of the same temple and states that the king who looked after the Śrīkāryam in the temple of Udayamārttandaviṇṇagar Emperumān in Udayamārttanda Chaturvēdimaṅgalam wrote and gave a 'Pidipadu' deed to Vīrakērlakkuṭṭi of Naraśiṅganallūr in Kīlvēmpanādu for conducting the daily service of Chempakarāman "Sandi".

The next two inscriptions also belong to the same king Śaṅkaranārāyaṇa Veṉṟumaṇkoṇḍa Bhūtalavīra Śrī Rāma Varma of Jayatuṅganādu. They are from Ambāsamudram. One is engraved on the south wall of the Kāśiśvara shrine and is built in at the end. It is dated in Kollam 720 (1545 A. D.), and states that some lands were set apart for offerings of Śrībali in the temple. The other one is dated in Kollam 721 (1546 A. D.) and is inscribed on the south wall of the Maṇḍapa in front of the same shrine. It states that while the king was encamping at Chempakarāmanallūr, he gave "Maṭhapati Kaṇakku" to Ānanda Kūttar, a teacher in Kaviramaṭha at Tirunelvēli in Kīḻvēmbanādu.

An inscription of the same king dated in Kollam 722 (1547 A. D.) at Tenkāśi is engraved on the south wall of the Maṇḍapa in front of the Viśvanātha Svāmi temple. It records a gift of land by the king to God Viśvanātha for conducting the service Chempakarāman Sandi while he was staying at Ērvādi.

The next three inscriptions are also dated in Kollam 722 (1547 A. D.). One of them is inscribed on the east wall of the *Prākāra* of the Veṅkatāchalapati temple at Kariśūḻndamaṅgalam. It mentions Rāma Varma Tiruvadi Paṇḍāram of Jayaśiṅganād, and states that Śiṅgarāyan, the Stānapati of Mahāmaṇḍalēśvara Rāma Rāja Chinna Timmayadēva Mahārāja worshipped the God Ten Tiruvēnkatamudayanāyinār for the welfare of his father, mother, king and Gōvinda Nāyak, and gave to the God some lands and the taxes from Kulaśēkharamaṅgalam which he had obtained as a gift from Rāma-Varma Tiruvadi Paṇḍāram of Jayaśiṅganād. The second is engraved on the east wall of the Maṇḍapa in front of the Gōmati Amman shrine in the temple of Pūdarguṇēśvara at Tiruppudamarudūr, and mentions Śankara Nārāyaṇa Veṉṟumaṇkoṇḍa Bhūtala Vīra Śiravāi Udaya Mārṭṭāṇḍavarman Śiravāi Mūttavar. It states that while the king was encamping at Kunrattūr, he ordered that Perumān Perumān of Muḻḻināḍu be given Śrīpaṇḍārakaṇakku in the temple of Narumpuṅkoṇḍaruḻiya Nayinār. The last one refers to a deed of sale of land by the same Travancore king to Śrīman Mahā Maṇḍalēśvara Rāma Rāja Chinna Tinmayyadēva Mahārāja. It is inscribed on the main Gōpura of the Ādinātha temple at Ālvār Tirunagari. An inscription on the north-east wall of the maṇḍapa in front of the Central Shrine in the Kailāsanātha temple at Bramadēśam dated Śaka 1472 refers to a gift of land by Rāmappa Nāyaka, son of Goulavasava Nāyaka to Nayinār Śrīkailāsamudaiyanayinār in

Rāja Rāja Chaturvēdimaṅgalam, a Brahmadēśa in Muḷḷināḍu for the merit of Vittalēśvara Mahārāja in addition to the gift of the Mūttatiruvadi of Śiravāi in Kollam 723 Āvaṇi.

The next record is dated in the Kollam year 819 (1744 A. D.); and is engraved on a standing stone put up at the old market at Toduvaṭṭi. Though damaged to some extent, it mentions Ravivarman Śiravāi Mūttavar. It states that when the king was encamping at Kalkuḷam, he ordered that offenders be punished as in the reign of his uncle Kulaśēkaraperumāḷ.

An inscription of Kulasēkaraperumāḷ engraved on a slab set up in the Alagiri Perumāl temple at Gudalūr is dated in Kollam 844. It registers a gift of certain land by the king for conducting "*Pūjās*" in the temple of Mangaladēvi Amman, Aḷakar, etc. Of the rest, one is a record of a king of Jayaśiṅganād and is dated 3+6 Āni. It is inscribed on the wall of the south varandha in the first "prākāra" of the Appan temple at Śermadēvi, and registers a gift of field to the Śrīvaishṇavās in the Appan temple for conducting Ravivarman Sandi; and another gift to those who recite four *Vēdās* and read *Purāṇās*. A damaged inscription in the same place mentions Ravikulaśēkara in an eulogistic poem. It is engraved on the east wall of the second "prākāra" of the Bhaktavalsala temple.

One Ravi Varman of Vēṇādu figures in a rock inscription at Pachchārkuḷam in Kīl Āmbūr, while a Vīrakēraḷa Kulaśēkara is mentioned in an inscription on the south wall of the Śiva temple on the bank of the Tāmpraparni river in the village of Suttamalli registering a gift of land to the Bhaṭṭās of Udayamārttāṇḍa Chaturvēdimangalam. An undated record inscribed on the western prākāra (inside the Vāhanappura) of the Sthāṇunāthasvāmi temple at Śuchīndram was copied in the year; and though damaged, it seems to refer to certain gifts of land.

Numismatics.

A collection of old copper coins *belonging to different dynasties of South India was presented to me by a friend Mr. Visvanathan, Assistant Engineer, General Electric Company, Calcutta. A considerable part of my time in the year was devoted to their examination and study. I have been able to identify nearly seventy five of them as follows: —

* These have been sent to the Government Museum now.

Chēra	...	3	
Chōḷa	...	30	
Pāṇḍya	...	10	
Mysore	...	10	(See plate 2).
Vijayanagar	...	7	
Nāiks of Madura.		10	
French East India Co.		1	
Dutch East India Co.		3	

Palaeography.

Another useful work undertaken and finished in the year relates to the preparation of a Palaeographical chart* showing the development of the Vaṭṭeḻuttu script in different periods. It is intended for the use of those engaged in deciphering old "*Ōlai*" records, and has been commended highly by the Dewan, on whose orders it was subsequently sent to the Archaeological section of the Government museum.

Conservation.

The ancient Śiva temple at Āḷur being in ruins was recommended for restoration with out any obliteration of its antique grace and architectural charm, the sight of a religious edifice however small contributing as Ruskin says to the "mental health, power and pleasure of man." Government have been pleased to accept my proposal, and to sanction Rs. 500 for its renovation.

Publications.

The Archaeological sheet of the Government Gazette was continued in the year; and notices of the important inscriptions of Gōvarḍhana Mārttāṇḍa, Vikkiraman, Vīrakēraḷavarman and Kōdakēraḷa Varman were published in the Gazette with their text and summary in Malayāḷam.

Subjoined is a statement of the receipts and expenditure of the Archaeological Department for the year 1108 M. E.

Receipts.

	Rs.	Ch.	C.
Sale of Photos	26	27	4
Sale of Archæological publications ...	27	19	5
Sale of Elements of Hindu Iconography	97	20	0
Miscellaneous	1	1	0
Total ...	153	11	9

* See plate 3 (a) and 3 (b).

TO face page 10.

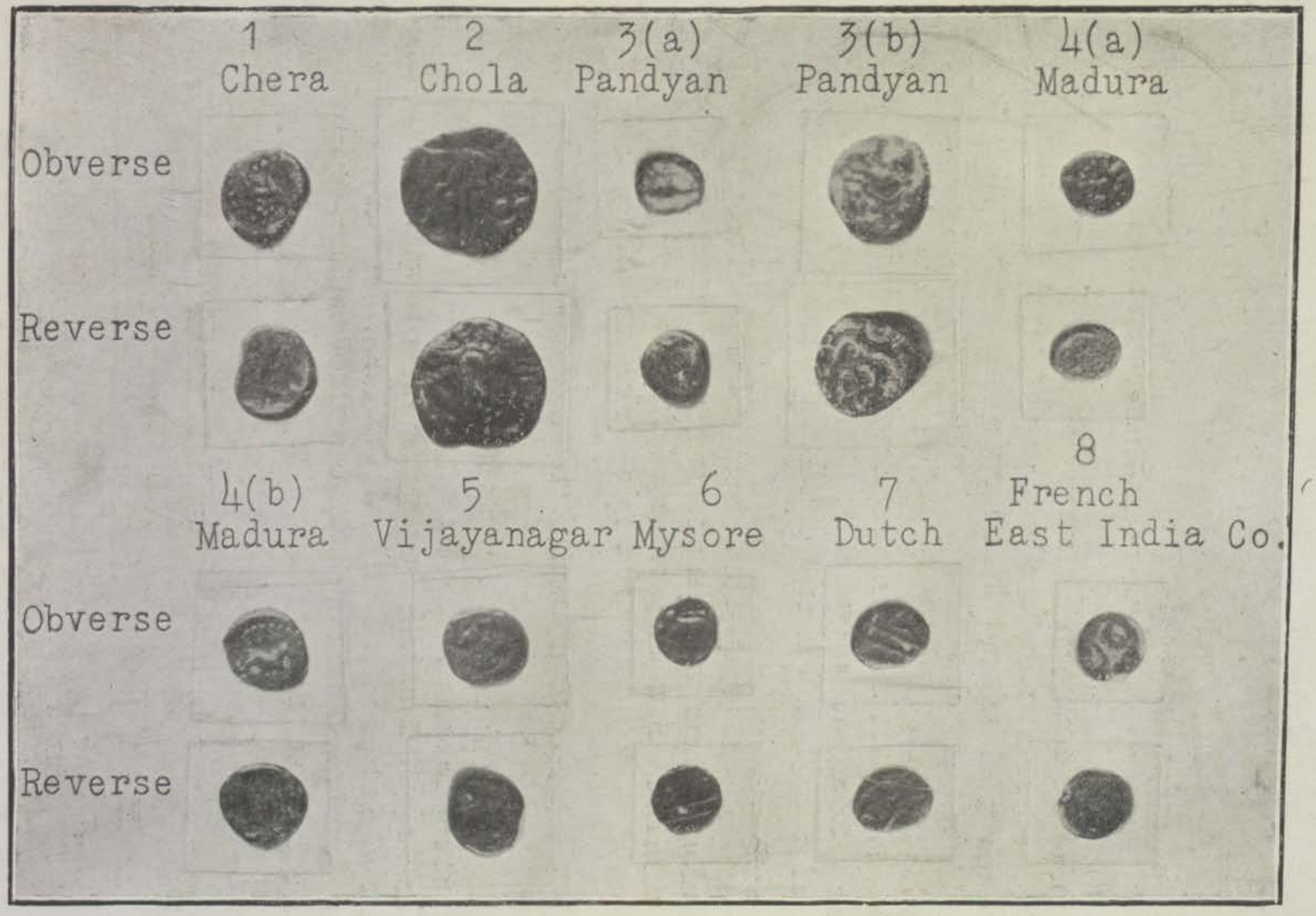
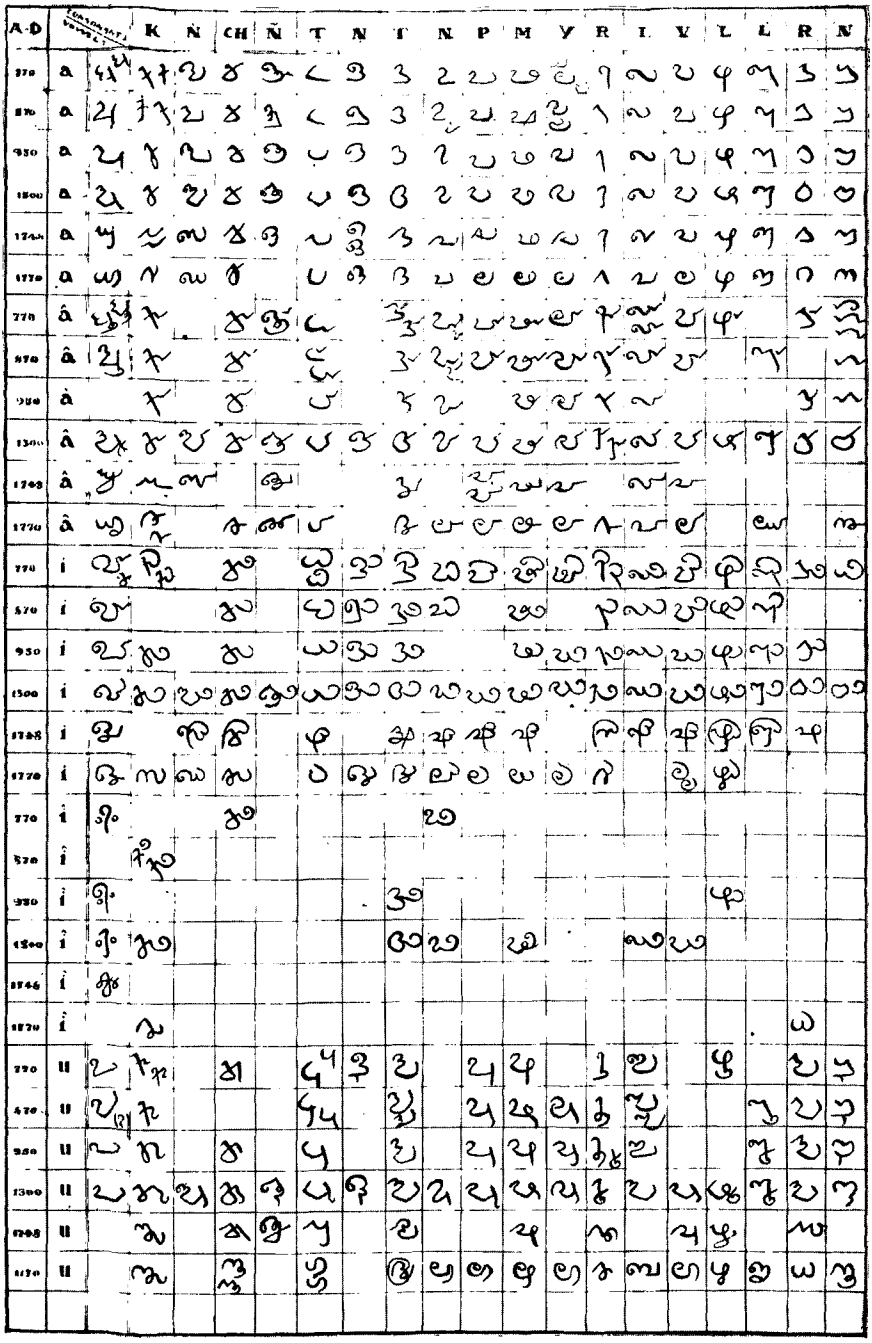


PLATE 3 (a).

THE TABLE SHOWING THE Vattelutlu Script

IN DIFFERENT PERIODS

(COPY RIGHT)



PREPARED BY THE DEPARTMENT OF ARCHAEOLOGY TRAVANCORE

SUPERINTENDENT

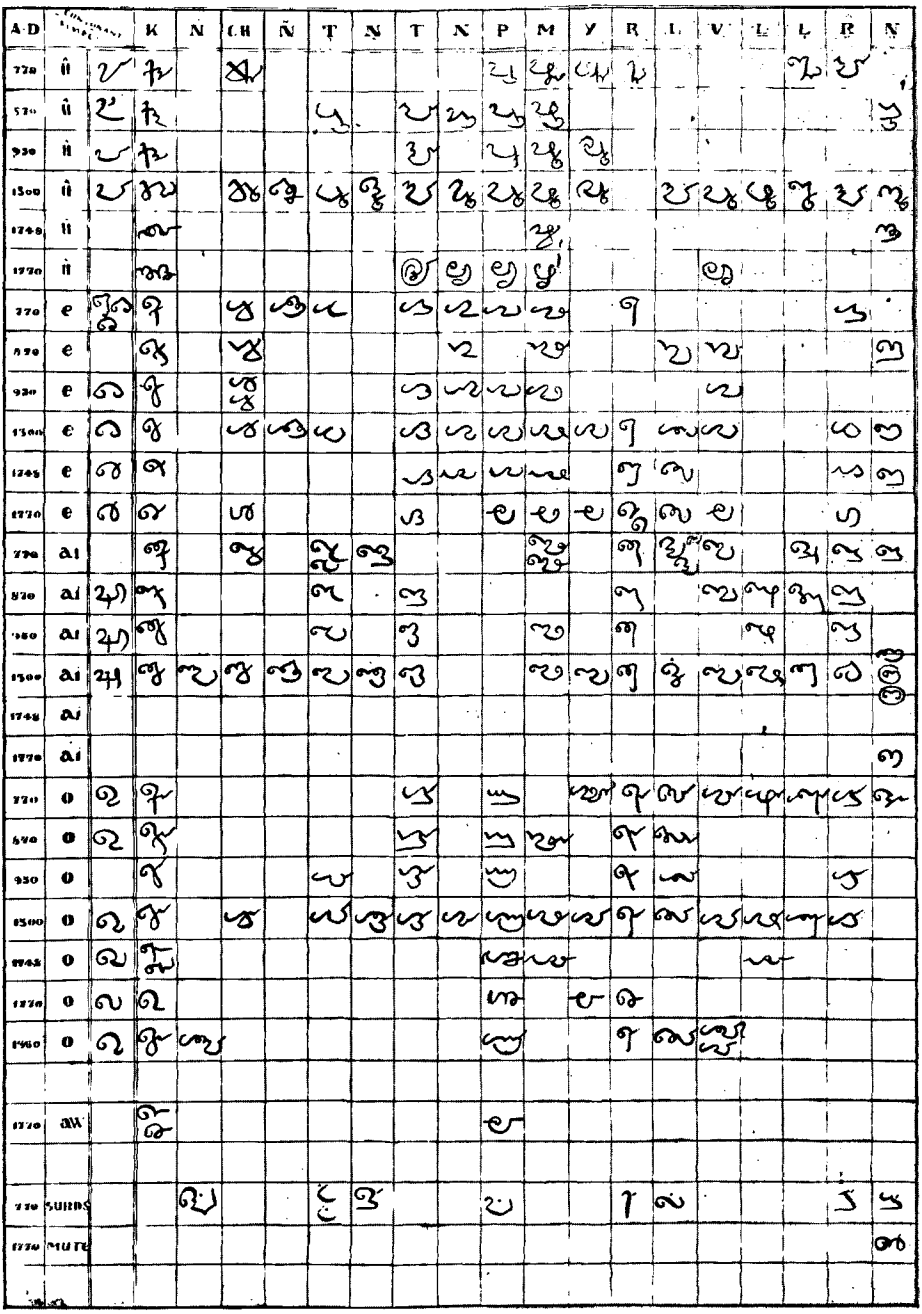
R VASUDEVA PODUVAL B.A

1938

PLATE 3 (b).

THE TABLE SHOWING THE Vattelluttu Script IN DIFFERENT PERIODS

(COPY RIGHT)



PREPARED BY THE DEPARTMENT OF ARCHAEOLOGY TRAVANCORE

SUPERINTENDENT

R VASUDEVA PODUVAL B.A

EXPENDITURE.

		Rs.	Ch.	C.
Salary of the Superintendent of Archæology ...	...	2309	27	0
Pay of the Establishment	...	2361	13	7
Travelling allowance ...	...	569	3	11
Contingencies ...	...	958	14	4
	Total...	6199	2	6

I have the honour to be,

Sir,

Your most obedient servant,

R. VASUDEVA PODUVAL,

Superintendent of Archæology.

APPENDIX A.

Places visited by the Superintendent of Archaeology in 1108.

Chingam
- Quilon
- Alleppey

Mēdam
- Kidaṅgūr

Edavam
- Māvēlikkara
- Kōtakuḷaṅgara
- Nāgercōil
- Chōḷapuram

Mithunam
- Paḷḷipport
- Kōṭṭappuṟam
- Pārthivapuram
- Muñchiṟa
- Champakkuḷam

Karkaṭakam
- Ōṇakkūr
- Thirumāṟādi
- Padmanābhapuram
- Udayagiri
- Vaṭṭakōṭṭa

Places visited by the Pandit Assistant during 1108.

Kanni
- Madras

Dhanu
- Nāgercōil
- Śuchīndram
- Nallūr

Edavom
- Toduvaṭṭi

APPENDIX B.

List of photographs taken during the year 1108.

1	Tāntric Mudrās	12 × 10 plates.
2	Naṅgiyār Kūttu at Ampalappuḷa temple	Full plates.
3	Do. Standing posture	Do.
4	Do. sitting posture	Do.
5	Archaeological map of Travancore	Do.
6	Anantaśayana (wood) Veṭṭikulaṅgara temple	Do.
7	Badrakāḷi (wood) Veṭṭikulaṅgara temple	Do.
8	Navagrahas (wood) Veṭṭikulaṅgara temple	Do.
9	Head dress of Kathakaḷi actors at Trivandrum palace	Do.
10	Dress of Kathakaḷi actors at Trivandrum palace	Do.
11 to 14	Wood work at Chonakkara temple	Half plates.
15 to 18	Wood work at Tirumāṛādi temple	Do.
19 to 21	Do. Oṇakkūr temple	Do.
22 to 25	Do. Kaviyūr temple	Do.
26	Hanumān image (Bronze) Kaviyūr temple	Do.

APPENDIX C.

List of additions to the Library for 1108.

	Author.
Bhoja Raja	P. T. Srinivasa Iyyengar, M. A.
Studies in Chola History & administration.	K. A. Nilakanta Sastri, M. A.
The Mauryan Polity.	V. R. Ramachandra Dikshitar M. A.
The Chronology of the Early Tamils.	K. N. Sivaraja Pillai B. A.
Hand book of the sculpture in the Curzon Museum of Archaeology.	V. S. Agrawala M. A., LL. B
A Junior History of India.	Banerji.
Indian Museum, Archaeological Section, Calcutta.	
Archaeology.	Stanley Casson.
Man in the making (an introduction to Anthropology).	R. R. Marett.
Three days at Agra.	Lt. Col. H. A. Neall.
The Buddha Story in stone.	H. Hargreaves.
Catalogue of the Delhi Museum of Archaeology.	
Bulletin of the Madras Government Museum Vol. I. Part II. (new series).	
Hand Book to the sculpture in the Museum of the Bangiyasahitya Parishad.	Manomohana Ganguly.
Pratimālaksaṇam.	Jitendra Natha Banerjee M. A.
Anglo-Malayalam Technological Terminology.	S. Ramanatha Iyer.
Speeches and documents on Indian Policy Vol I.	Prof. A. Berridale Keith.
Do. Vol II	Do.
The New Dictionary of Thoughts.	
Annual report of the Cochin Archaeological Department.	
Do. South Indian Epigraphy.	
Do. Mysore Archaeological Department.	
Do. Ceylon. Do.	

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Visva Bharati.
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Indian Historical Quarterly.
Quarterly Journal of the Mythic Society.
Epigraphia Indica.
Bulletin of the Museum, Fine Arts, Boston.
Journal of the Bombay Historical Society.
Journal of the Andhra Historical Society.
Dwaja.
Chentamil.
Madras Presidency College Magazine.
Madras Christian College Magazine.

APPENDIX D.

Lithic inscriptions collected during the year 1108 M. E.

No.	Place.	Dynasty.	King.	Date.	Character.	Remarks.
1	On the south wall of the Maṇḍapa in front of the central shrine in the Kulaśēkharamudayār temple, Kalladakkurichi.	Travancore.	Śaṅkaranārāyaṇa Veṇṟumaṇkoṇḍa Bhūtalāvīra Udayamārttāṇḍa Varman.	Ko. 7(0)7 Viakāśi. Purvapaksha 12. Hasta.	Tamil	Registers a gift of land for conducting "pūjās" and for offering to Nayinār Kulaśēkharamudaiyār at Kallidaikurichi.
2	On the west wall of the Maṇḍapa in front of the Bagalikkūttār temple, Do. Do.	Do.		Ko. 670 Āni. 26.	Do.	Begins with "Arulichāikai" and registers a gift of land for maintaining the service Vīra Kērala Śandi Pūja to Agattadir Ilanjar Kattan while the king was camping at Vilānkuḷam.
3	On the south wall of the Maṇḍapa in front of the central shrine in the Kulaśēkharamudayār temple, Do. Do.	Do.	Śaṅkaranārāyaṇa Veṇṟumaṇkoṇḍa Tiruppāppūr Mūttavar.	Sā. 1453 Ko. 706 Vaikāśi. Sa. 12 Friday.	Do.	Refers to a gift of land to the temple of Kulaśēkharamudaya Nayinār. Damaged.

4	On the Gōpura of the temple of the Goddess in the Kulaśēkharamudayār temple Do. Do.		Bhārata. Rāvaṇa Rāma Mārttaṇḍan.	Ko. 610 Painkuni 26	Do.	Registers a gift of land for lighting perpetual lamps in the temple of Nayinār Kulaśēkara Mudaiya Nayinār. Incomplete.
5	On the north wall of the central shrine in the Veṅkatāchalapati temple, Pallakkal.	Do.	Udayamārttāṇḍa.	Ko. 678 Vaikāśi 12.	Do.	Records that when the king was camping at Kaḷakkādu, he was pleased to grant certain lands for conducting offerings and "pūjās" to Nayinār Udaiyamārttāṇḍa Viṇṇakar Emperumān.
6	On the west and south walls of Do. Do.	Do.	Śaṅkaranārāyaṇa Veṇṟumaṇkoṇḍa Bhūtalavīra Śrīrāmavarma.	Ko. 716 Āni. 7 Su. 11 Saturday. Svāti.	Do.	Begins with 'Arulichaiyal' and records a deed of gift of certain lands for conducting daily "pūjās" of Nayinār Udaiyamārttāṇḍa Viṇṇakar Emperumān as Śempakarāmansandi.
7	On the south wall of Do. Do.	Do.		Ko. 716 Āni. 7	Do.	Registers that the king who looked after the Śrīkāryam in the temple of Udayamārttāṇḍa Viṇṇakar Ēmperumān in Udayamārttāṇḍa Chaturvēdimaṅgalam wrote and gave a "*pidipādu*" deed to Vīrakēraḷakuṭṭi of Naraśiṅganallūr in Kīlvēmpanādu for conducting the daily service of Chempakarāmansandi.

No.	Place.	Dynasty.	King.	Date.	Character.	Remarks.
8	On the north wall of the Purushōttama Perumāl Temple, Ambāsamudram.	Travancore	Chempakarāman born in Rēvati Tiruppāppūr Mūttavar.	Ko. 653 Āni. 21	Tamil.	States that the *Mahāsabhai* of Rāja-Rāja Chaturvēdimaṅgalam Ūravar, ūr, Nagarattār, Kuṭipati, Bhaṭṭās, four Nādus, and Śavanparikalam assembled together and made certain arrangements before the king's servants for offerings and "pūjās" to Purushōttamamudaya nayinār of Tiruppatittakarai.
9	On the west and south bases of the Lakshmīnārāyaṇa Perumāl temple Do. Do.	Do.	Bhūtalavīra Rāma. Pankuni 13. Su. 7. Thursday Mrigaśirsha.	Śa. 1429. Ko. 683.	Do.	It is an ever lasting record of Śambhu of Rāja-pura and states that a "pidipādu" was drawn to set apart some lands etc, for Adukkaḷachilavu of the king and his son and to construct the *Ālaya* of Bhūtalavīra.
10	Do. Do.	Do.	Bhūtalavīra Rāma.	Sa. 1429 Ko. 683 Pankuni 13 Su. 7 Thursday Mrigaśirsha.	Do.	Refers to the deed of Tiruppaṇi Kāṇiadchai written and given to the Kaikkōḷar and Adavuśaivar by Udaiyan Tyāgavinōdabhaṭṭan Uḷḷiṭṭār and Nālāyiram Uḷḷiṭṭār Dēvakannis in the temple of Bhūtalavīra Rāma Pillayār kōil.

11	On the south wall of the Kāśīśvara shrine, Ambāsamudram.	Travancore	Rāmavarman of Jayatuṅga nādu.	Ko. 720 Uttiraṭṭati	Tamil	Built in at the end. Begins with *arulicheyal* and states that some lands were set apart to conduct *Śribali* in the temple of Mannar ..... muḷḷināḍu.
12	On the west wall of Do. Do.	Do.	Śankaranārāyaṇa Veṉṟumaṇkoṇḍa Bhūtalavīra Śrīvīra Udaiya-Mārttāṇḍavarman Śiraivaimūttavar.	Ko. 700 Māśi. 3	Do.	States that while the king was encamping at Putiyavīdu in Vēḷākurichi, he gave certain lands to the Dēvakanmis of the temple of Tiruppoṭṭīśvaram Erichchāvudaiya Nayinār Kariyamāṇikka Ālvār as Dēvadāna.
13	On the north wall of Do. Do.	Do.	Do.	Ko. 694 Tai. 11 Su. 8 Saturday Pushya.	Do.	Registers a gift of land to Tiruppoṭṭīśvaram Udayanayinār Erichchāvudaiyanayinār and Nayinār Kariyamāṇikka Ālvār in Veḷakurichi, a village in Brahmadēśam in Muḷḷināḍu for morning pūja while the king was camping at Vadaśśēri.
14	Do. Do.	Do.	Do.	Ko. 700 Pankuni 29	Do.	Records gift of three gardens to Dēvakanmikal in the temple of Tirupoṭṭīśvaram, Erichchāvudaiyanayinār and Kariyamāṇikka Ālvār for lighting some lamps.

No.	Place.	Dynasty.	King.	Date.	Character.	Remarks.
15	On the south wall of the Maṇḍapa in front of the Kāśī-śvara temple, Ambāsamudram.	Travancore	Śaṅkaranārāyaṇa, Veṇrumaṇkoṇḍa Bhūtala Vīra, Śrī Vīra Rāma.	Ko. 721 Tai. Ba. 10 Monday Viśākha.	Tamil	States that the king while he was encamping at Chempakarāmanallūr gave Maṭapathī Kaṇakku to Ānandakūttar a teacher in Kaviramata at Tinnevelli in Kīlvēmbanādu over certain temples except Mannārkōil.
16	On the north wall of the Maṇḍapa in front of Do. Do.	Do.	Śaṅkaranārāyaṇa, Śrī Vīraudaiya, Mārttāṇḍavarman, Siraivāymūttavar.	Ko. 692 Pankuni 27 Su. 2 Monday Asvati.	Do.	States that while the king was staying in Putiyavīdu at Kaḷakkādu he gave certain lands to "Daivakanmis" in the temple of Tirupottīśvaram Udaiyanayinār etc. for daily pūjās.
17	On the west wall of the central shrine in the Venkatāchalapati temple Kariśūlndamaṅgalam.	Do.	Mārttāṇḍa of Jayasimhanādu	Ko. 574 Mēda Ba 5 Thursday Mūla		Not finished. Refers to the reapirs of the temple and reconsecration of God Tiruvenkata Viṇṇakar Emperumān worshipped by the sage Romaśa on the bank of Pāpanāśini, a sacred Tīrtta in Tenkara in Tanporuntappaṟṟai and to the receiving of the lands belonging to the temple from the king by Śrī-Mukundānanda.

18	On the south wall of the central shrine in the Venkatāchalapati temple Kariśūlndamaṅgalam.	Do.		Śa. 1320 Expressed by Chronogram, "नारीलोक" Mithuna.	Do.	Records that the sage Mukundānanda repaired the temple of God Venkatāchala and reconsecrated the image.
19	On the east wall of the Prākāra of the same temple. Do. Do.	Do.	Rāmavarma Tiruvadi Paṇḍāram of Jayasimhanādu.	Sa. 1468 Ko. 722 Parābhava Mārkali 8 Su. 15 Monday Rōhiṇi.	Do.	States that Śingarayyan the Sthānāpati of Śrīman Mahāmaṇḍalēśvara Rāma Rāja Chinnatimmayadēva Mahārāja and the son of Āyalūrtāta Appayyangār of Śrīvatsagōtra and Āpastambasūtra worshipped the God Ten-Tiruvēnkatamudaiya Nayinār for the welfare of his mother, father, king and Gōvindanāyak and gave some lands to God. Ten Tiruvēnkatamudaiya Nayinār and also the income from the taxes of Kulaśēkaramaṅgalam received from Rāmavarma Tiruvadi of Jayasimhanādu.
20	On the south wall of a Śiva temple on the bank of the Tāmraparṇi river in the village of Śuttamalli.	Do.	Vīrakēraḷa Kulaśēkhara	...	...	Registers a gift of land by Vīrakēraḷakulaśēkara to the Bhaṭṭas of Udayamārttāṇḍa Chaturvēdimangalam founded in memory of Udayamarttāṇḍa by his son and to God Anguṇḍīśvara–Muḍaiyār.
21	On the bell hanging in front of the central shrine in the Nambi temple Tirukkaṇamgudi.	Do.	Ādityavarma	Ko. 644 Expressed by the Chronogram भवति	Grantha	States that Ādityavarma of Viśakham star, expert in all the arts gave a bell to the temple of Murāri at Tirukkaṇamgudi.

No.	Place.	Dynasty.	King.	Date.	Character.	Remarks.
22	On the bell hanging in front of the central shrine in the Nambi temple, Tirukkaṇamgudi.	Travancore	Ādityavarma	Ko. 644	Tamil	This record is in Tamil verse and a translation of the previous one.
23	On a rock at Pachcharkuḷam at Kīḻ Āmbur.	Do.	Ravivarma of Vēṇāḍu	Do.	Vaṭṭeḻuttu.	Damaged. Begins with introduction. "*Tirumakalmakiḻatiśai-initu*" & mentions Ravivarman of Vēṇādu.
24	On the east wall of the Maṇḍapa in front of the Gōmati Amman shrine in the temple of Pūtargunēśvara at Tiruppudamarudūr (right of entrance)	Do.	Śaṅkaranārāyaṇa Veṉṟumaṇkoṇḍa Bhūtalavīra Śri Vīramudaia Mārttāṇḍavarma Śiraivāi Mūttavar.	Sa. 1418 Ko. 722 Tai. 10	Tamil	While the king was encamping at Kunrattūr he ordered that Perumān Perumān of Muḷḷināḍu be given Śrī-Paṇḍārakaṇaku in the temple of Narumpunkoṇḍaruliya Nayinār.
25	On the south wall of the Maṇḍapa in front of the Central shrine in the	Do	Do,	Ko. 699 Pankuni. 14	Do.	Begins with "Arulicheyal" not finished. While the king was staying in Putiyavīdu at Agaraśimai in Kaḷakkāḍu *alias* Chōḷakulavallipuram,

	Gōpalasvāmin temple at Mannārkōil.					he ordered that Ayyikkudi Uḷḷiṭṭār be the 9th Kudi of the Nayinār Alakiyamannārkōil.
26	On the north wall of the same. Do. Do.	Do.	Śaṅkaranārāyaṇaṇ Veṇṟumaṇkoṇḍa Bhūtalavira Śrivīra Mārttāṇḍavarma Śiraivāy Mūttavar.	Ko. 698 Māśi. 10 Ba. 5 Thursday Svāti	Do.	Registers a gift of land as Tiruvudayāṭṭām to Nayinār Aḷākiya mannār by the king while he was staying at the Tutiyavīdu in Brahmin quarters (Agaraśīmai) called Vīramarttāṇḍa Chaturvēdimaṅgalam in Kaḷakkādu *alias* Śōlakulavallipuram.
27	On the north wall of the Maṇḍapa in front of the Central shrine in the Kailāsanātha temple at Brahmadēśam.	Do.	Do.	Sa. 1472 Sādhāraṇa Kanni 6 Ba. 9 Friday Punarta Variyānyōga, Gajakarana.	Do.	Refers to a gift of land by Rāmappa Nāyaka the son of Goulavavasavayanāyaka to Nayinār Śrī Kailāsamudaiya Nayinār in Rājarāja Chaturvēdimaṅgalam a Brahmadēśa in Muḷḷināḍu for the merits of Vittalēśvara Mahārāja in addition to the gift by Mūtta-Tiruvadi Śiraivāy in Ko. 723 Āvaṇi.
28	On the north base of the same Maṇḍapa in the same temple. Do. Do.	Do.	Do.	Ko. 691 Kārtigai 5 Ba. 13 Sunday, Saubhāgya Yōga, Svāti.	Do.	Registers a gift of land to Nayinār Śrī Kailāsa Mudaiya Nayinār at Rājarāja Chaturvēdimangalam a Brahmadēya in Muḷḷināḍu by the king while he was encamping at the house in Vēḷākurichi in Muḷḷināḍu for "Pūjās" to be conducted in Ardhayāma.

No.	Place.	Dynasty.	King.	Date.	Character.	Remarks.
29	On the west and south base of the central shrine in the Pushpavanēsvaram temple at Tribhuvanam.	Travancore		Ko. 661 Māśi 21	Tamil.	Records a gift of land to the Dēvakanmikal of the temple of Tiruppūvanamudaiya Nayinār by the king for conducting Vīrakēraḷansandi every day during Bharaṇi festival days. It is also stated that the king was encamping in the house of Anathanārāyaṇabhaṭṭar at Tirukkaṇangudi while the gift was made.
30	On the south wall of the Maṇḍapa in front of the Viśvanātha Svāmi temple at Tenkāśi.	Do.	Jayatungaṇāṭṭu, Śaṅkaranārāyaṇa, Veṇṟumaṇkoṇḍa, Śrī Bhūtalavīra Rāma varma, Jayatunganāṭṭu, Mūttavar.	Śa. 1419 Ko. 722 Chittirai 17 Ba. 8 Wednesday Śubhayōga Tiruvōṇam.	Do.	Registers a gift of land by the king to God Viśvanātha for conducting the service Chempakarāmansandi, while he was staying at Ērvādi.

31	On the north wall of the Maṇḍapa in front of the same shrine Do.	Do.		Śa. 1447 Ko. 701 Kanni 15 Ba. 12 Thursday Makham.	Do.	States that the king at the request of his son Vīramārttāṇḍan gave certain lands to Aḷakiyapaṭṭan of Kouśikagōtram and Bōdhayana-sūtra.
32	On the east wall of the second Prākāra of the Bhaktavalsala temple, Shermādēvi.	Do.				Damaged; is a eulogistic poem and mentions Ravi Kulaśēkhara.
33	On the south wall of the Maṇḍapa in front of the Ammanāthasvāmin temple Do.	Do.		Ko. 624 Āvaṇi Ba. 10 Saturday Punarpūsam.	Do.	States that five dancing girls were at their request appointed as second "*kudi*" to the Nayinār Śrī Kailāsamuḍaiya Nayinār by the king Tiruppāppūr Mūtta tiruvadi while he was staying at Veḷḷankoḷḷi. (Some letters are damaged).
34	On the wall of the south varandah in the first prākāra of the Appan temple Do.	Do.	King of Jayasimhanāḍu.	3+6 year Ani	Do.	Registers a gift of field to the Śrī vaishṇavās in the Appan temple for conducting Ravivarmanśandi and for another gift to those who recite four *vēdās* and reads *purāṇās*.
35	On the main gōpura in the Ādinātha temple at Ālvārtirunagari	Do.	Jayatuṅganāṭṭu, Śankaranārāyaṇa Veṉṟumaṇkoṇḍa Bhūtala vīra Śrī Udayamārttāṇḍavarma Śiraivāyamūttavar.	Ko. 722 Minam, Ba. 5 Saturday Pushya	Do.	Refers to a deed of sale of some land by the Travancore king to Śrīmān Mahāmaṇḍalēśvara Rāmarāya Chinnatimmaya dēva Mahārāja.

No.	Place.	Dynasty.	King.	Date.	Character.	Remarks.
36	On the wall of the south varandah in the first Prākāra in the Ādityavarnēśvara temple at Mēlachcheval.	Travancore.	Nayinār Jayatunganāṭṭu Mūttatiruvadi	Ko. 691 Purattaśi 2 Sa. 1428 Ko. 680 Tai. 15 Ba. 13 Monday	Tamil	Though the record is considered one, there are two separate records with different dates. The first record dated in Ko. 691 states that the king while he was encamping at Cheval, commanded that the first house, second house, and Śrī Paṇḍārakaṇakku be given certain privileges and Uṇṇippōṟṟi be appointed as Ānavāl; and the second record refers to the reconstruction of the temple of Udaiyār at Chevel *alias* Kāniviniyapāṇḍya Chaturvēdimangalam in Chēravanmādēvi in Muḷḷināḍu and renaming the said village as Vīrakēraḷanallūr.
37	On the south wall of the Maṇḍapa in front of the Central shrine in the Muṇḍīśvaramudayār temple at Manappadaivīḍu.	Do.	Jayatuṅganāttu Śaṅkaranārāyaṇa Mūttavēlaikkāran Veṉṟumaṉkoṇḍa Śrībhūtala Vīra Varmar *alias* Jayatuṅganāṭṭu Mūttavar.	Ko. 711 Kārthigai 3 (2) Su. 10 Thursday Uttradam Viyāghāta-yoga. Varāhakarnam.	Do.	Incomplete. States that the king commanded that Īchuran Pāṭaṅkan of Manappadavīḍu *alias* Ampalattādinallūr in Śīvalamaṅgala Kīḻpidākai be given Śrīpaṇḍārakaṇakku.

38	On a slab set up in the Alagiri Perumāl temple at Gūdalūr.	Do.	Kulaśēkhara Perumāl.	So. 1560 Ko. 844 Kīlaka, Āvaṇi, Sunday Su. 10 Uttiradam.	Do.	Registers a gift of certain lands by the king for conducting "pūjās" in the temple of Mangalādēvi Amman, Aḷakar, Vanmikanātha and Śāsta and for feeding.
39	On the Western Prākāra inside of the Vāhanappura of Stāṇunāthasvāmi temple at Śuchīndrām.	Do.	Do.	Jupiter in Makaram.	Do.	Damaged. Seems to refer to a certain gift of land.
40	On the Western base of the Garbhagriha of Dvārakai Emperumān temple Do.	Do.	Do.	Ko. 301 Kanni 30 Friday Purattāśi.	Do.	Registers a gift of land for lighting a perpetual lamp in the Dvārakai Emperumān temple and for maintaining a flower garden by the Assembly of Śuchīndram who met in Śuchīndramudaiyanayinār temple when Gōvinda Prañjabhitārar tiruvadi of Cherumukkil was present.
41	On the Western base of the Garbhagriha of the same. Do.	Do.		Ko. 404 Karkatakam Tuesday Pūram.	Do.	Registers a gift of land for offering to Dvārakai Emperumān by Kaṇṇan.
42	Do. Do.			Ko. 404 Dhanu.	Do.	Refers to a gift of land by Kēśavan Araṅgan of Putumadam to the said God.

No.	Place.	Dynasty.	King.	Date.	Character.	Remarks.
43	On a standing stone put up at the old market, Toduvaṭṭi.	Travancore.	Ravivarma Śiraivāy Mūtta.	Ko. 819 Āvaṇi.	Tamil.	States that when the king was encamping at Kalkkuḷam he ordered that offenders be punished as in the reign of his Uncle Kulaśēkhara-Perumāl

ARCHÆOLOGICAL DEPARTMENT

ADMINISTRATION REPORT

1109 M. E.

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Proceedings of the Government of His Highness the Maha Raja of Travancore.

Read :—

Letter No. 662/34, dated the 10th December 1934, from the Superintendent of Archaeology, forwarding the Administration Report of his Department for the year 1109 M. E.

ORDER D. DIS. NO. 293 OF 35/EDN, DATED TRIVANDRUM, 16TH FEBRUARY 1935.

Recorded with the observation that Government have read the report with interest.

By order,
N. KUNJAN PILLAI,
Chief Secretary to Government.

To

The Superintendent of Archaeology.
The Superintendent, Government Press.
The Press Room
The Legislative Section.
The Central Printing Office.

LIBRARY OF THE ROYAL ASIATIC

No. 662/34.

Office of the Superintendent of Archæology.
Trivandrum, 10th December 1934.

From

The Superintendent of Archæology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

Sir,

I have the honour to forward herewith the annual report of the working of the Archæological Department for the year ending the 32nd Karkatakam 1109 M. E. (1933-34 A. D.)

General.

(i) Mr. K. Sivaramakrishna Sastri, the permanent Pandit Assistant of the Department continued to be on leave the whole year with permission to work as Research Assistant under the University Professor of Indian History and Archæology, Madras. Government in their letter D. Dis. No. 779 of 33/Edn. dated the 11th August 1933 appointed Mr. G. R. Venkatavarada Iyengar, Pandit of the Education Department to act as Pandit Assistant in the vacancy; and he joined duty on the forenoon of the 12th Chingam 1109 M. E.

(ii) Mr. S. Surianarayana Pillai, Clerk-Typist of the office availed himself of privilege leave for fifteen days with effect from the 22nd Vrischigam 1109 M. E. and also for another two months and eight days from the 15th Kumbham 1109 M. E. Messrs. M. Raman Pillai and R. Kumara Pillai were appointed to act in his place.

(iii) Mr. D. Srinivasan Potti, the photographer of the Department took privilege leave for twenty four days with effect from the 17th Mīnam 1109 M. E., and Mr. V. Sivasankara Pillai acted for him in the vacancy.

(iv) Government in their letter D. Dis. No. 988 of 33/Edn. dated the 6th October 1933 sanctioned the continuance of the temporary post of artist draftsman in the Department for another year from the 1st Chingam 1109 M. E.; and the services of Mr. V. Padmanabha Pillai were retained.

Tours.

(i) Government in their letter R. O. C. No. 3512/33G1. dated the 27th October 1933 directed me to accompany Dr. Arnold A. Bake,

G. P. T. 36. 75. 12-4-1111.

Research Scholar from the Kern Institute, Leyden, in his tours in Travancore and Cochin, and help him in his study of folk songs in India. In company with Dr. Bake, I visited Alleppey, Kōttayam Ernākuḷam and Trichur, and helped him considerably in collecting and recording specimens of Folk Music, and of *Vēdic* Hymns, particularly the *Sāman* chants.

(ii) Later, Government in their order D. Dis. No. 1770 of 33/ Edn. dated the 18th December 1933 granted me permission to attend the seventh session of the Indian Oriental Conference which came off at Baroda during the last week of December 1933. The occasion thus kindly accorded by Government to visit Baroda gave me a unique opportunity to associate with a number of other scholars and research workers. The friendly contact established with them, and the social and intellectual intercourse that has resulted from the same, are no doubt likely to advance research in Travancore, and to raise the State in the estimation of outside savants and scholars.

The occasion was also made use of by me to study the Library Movement in Baroda, as directed by the Dewan. I was away from Headquarters from the 21st December 1933 to the 7th January 1934 in this connection.

(iii) Dr. (Miss) Eileen Erlanson of Michigen. U. S. A., Visiting Professor of Botany, H. H. The Maharaja's College of Science, expressed to the Dewan her wish to make some studies in the Physical Anthropology of various racial groups in Travancore. Government in their letter R. O. C. No. 829/34/Gl. dated the 30th January 1934 directed me to accompany her in her tours and assist her in her work. In company with her, I visited Cape Comorin, and several places in the High Ranges, such as Peermade, Kumiḷi, Vaṇḍiperiyār, Dēvikuḷam, Marayūr, Kūmpanpāra, etc. Anthropometric measurements of some of the forest tribes were taken during our halts in the High Ranges: and they are with Dr. Erlanson.

(iv) The study of ancient works of art in Travancore had been for some time engaging my attention; and it was found desirable to investigate how far artistic traditions from outside have been borrowed and preserved in our country and have influenced Kēraḷa Art in general. Government realised the value of my studies in this direction, and permitted me to visit Ajanta and Ellora with a view to familiarise myself with the precious relics of art in those ancient sites and with the methods of their conservation. Government were also pleased to sanction my visit to Chidambaram to examine an inscription of the Travancore King Ravi Varma Kulaśēkara, which was reported to be available there.

(vide Government letter D. Dis. No. 136 of 34 Edn. dated the 6th February 1934) I was away on this account from the 12th to the 29th Mīnam 1109.

(v) I visited in the course of the year a few other places also, such as Cērtalai, Kōttayam, Cenkōtta, Kḷāngād, Tirunandikkara and Pārthivapuram for the collection of antiquities, and for local inspections.

On the whole, I spent during the year 73 days in camp, directing my attention to the three aspects of archæological work, exploration, conservation, and research.

WORK OF THE YEAR.

Exploration :

(i) A fairly important work of the year which deserves some mention pertains to discoveries in the course of exploration. Early in the month of Kanni (September) when I was in Trichūr on casual leave with permission to spend the same outside the State, the existence of a pre-historic site containing burial urns at a place called Paṉjappaḷḷī Paṟambu about a furlong east of the Railway line at mile 33/18 from Shoranūr, and about 1½ miles north of Iriṉṉālakuda in the Cochin State was reported to me by Mr. R. A. Edington, the Railway Engineer at Trichūr. On the 28th September, we both proceeded to the spot, and conducted a trial excavation which brought to light the existence of over twenty burial urns. The biggest of them though it got cracked in the course of digging, measured 3 Ft. 5 inches in height and had a diameter of 3 Ft. inside. Its neck was 1 foot 3½ inches in diameter, and was covered by a laterite lid 6 inches in thickness and having a diameter of 2 Ft. 7⅔ inches at the major axis and 2 Ft. 3 inches at the minor axis. Two small broken pots were also found in this urn.

The urns and the small pots discovered were all glazed inside. The former in particular were found decorated on their exterior with either a bead pattern or leaf pattern drawing. All of them were seen buried in the water channel on the slope of the mound. In another urn which was all cracked, over seven soft rock boulders were found; and in the rest there was nothing but earth. The urn was removed by Mr. Edington to Trichūr.

(ii) The second discovery was in a hilly valley three miles east of Marayūr and about thirty miles north of Dēvikuḷam in the High Ranges, and pertained to a small sized rock cut temple of the eleventh century A. D. with excellently carved stone images of Lakṣmi, Pārvati, Viṣṇu, Gaṇapati, and a few Nāgās inside. A number of dolmens were also sighted round about this deserted village shrine.

The carving of the images found in the temple seems to be of admirable quality, firm in outline and consummate in aesthetic excellence. They have each a unity, symmetry, proportion and above all, the subordination of the parts to the whole exhibiting considerable manual dexterity. There is a fascinating delicacy in the sharpness of their clear-cut outlines, and a dignity and refinement in their execution. On the outer wall of the temple, there is a small sculptured panel of Mārkandēya embracing Śiva Linga, awed by the hunting sight of Yama, in which the carving though rude is yet most splendidly done with meticulous care in expression. A feeling of loneliness, sorrow, fear, resignation and fortitude with suggestions of spiritual hope is associated with this arresting picture. The Garbhagṛha of the temple is somewhat pyramidal in shape with a cubical dome, and displays great charm of ancient workmanship. Three inscriptions were also come across, but being worn out and damaged, they could not be deciphered. The one on the slab in front of the wooden flagstaff begins with "Svasti Śrī" One noticeable feature of the place is the existence of groups of dolmens scattered about the whole area : and those sighted by me were over twenty and in good condition and with varying dimensions of length, breadth and height. They are in a fair state of preservation. Those on the top of rocks are in rows of pairs and triplets with stone heaps round about them. Many of them are two chambered ; and some have three chambers also. The thickness of the slabs was found to be almost uniformly six inches The right slab of one dolmen was 106 inches long, and 68 inches high ; the left slab 132 inches long and 60 inches high, while its top slab measured 157 inches in length and 94 inches in breadth. In the case of another dolmen, the right slab was 136 inches long and 59 inches high, the left 125 inches long and 52 inches high ; while its top slab measured 144 inches in length and 84 inches in breadth. In two of these dolmens, the back slab was found to be removed ; and thus they were open at both ends.

These dolmens are megalithic monuments belonging to the Neolithic period, and "were thought of until recently to be the burial places of the mighty chiefs, or temples used by the Druids." The people in the vicinity *i. e.*, near Marayūr and of Anjanād Valley call them '*Vāli vīdus*" or abodes of monkeys. They are also called by the Ūrāḷis "Pāṇḍukuḷis," pits made by Pāndus or Pāndavās, and they believe that treasure is hidden in the burrows underneath. One noteworthy feature of these dolmens is "that in their erection certain architectural methods and principles are greatly in evidence. In the first place, by the use of orthostatic block, the maximum of wall area is provided with the minimum of thickness. Secondly, there is no use of mortar in its masonry which in itself is coarse and rugged ; and each block of stone is placed on its side and not on its edge."

THE DANCE OF NATARĀJA.

Central Panel—Ēttumanūr Temple—Travancore.

The dolmens according to Colonel Medows Taylor are of two kinds. "those consisting of four stones, three supporting stones and one cap stone leaving one side open, and those in which the chamber is closed by a fourth stone. In the latter case, the fourth stone has invariably a circular opening in it."

The dolmens found at Marayūr and in the Anjanād Valley are situated on a flat level rocky tableland and are in groups of three, four or five, around each of which is visible rough hewn stone circles. The majority of them is in east to west direction : but there are a few situated north to south also. The floor of all these is paved with a flat stone slab about 108 inches long, 50 inches broad, and on the lower slabs of some are seen rubble stone packing.

(iii) The last of the discoveries in the year pertains to a few relics of fresco painting of about the 9th century A. D. on the walls of the rock cut cave temple at Tirunandikkara in south Travancore. The hall inside the cave measures 18 feet in length and 8 feet 3 inches in width; and its walls seem to have been once richly decorated with paintings which through successive centuries of neglect and vandalism had been more or less wiped out at the time of my visit. However, with great difficulty I was able to get the outlines of three figures, Śiva, Pārvati, a lover and a Kaṭakamudra hand. They have been copied and are here reproduced. The figures of Śiva and Pārvati have a surpassing finish of technique, and an ineffable expression of divine grace. There is also a haunting sense of brooding melancholy about them; and a benignant peace radiates from their face. These frescoes are precious relics of antiquity, the like of which has not been hitherto discovered in Travancore.

Conservation.

A very important work which took a considerable part of the time of the Department was in the direction of copying and reproducing an old mural painting of Naṭarāja Dance found on the Gōpura of the temple at Ettumanūr in north Travancore. Dr. A. Kumaraswami says that "it is the oldest specimen of Dravidian painting." It is the biggest wall painting so far discovered in Travancore, measuring 12 feet in lenth and 8 feet in breadth. There is no possibility of fixing its exact date on account of paucity of evidence; but an inscription in the temple engraved on the base of the circular Garbhagṛha records that the repairs to the temple were begun in the Kollam year 717 (1542 A. D.), and that the purification ceremony was performed in Kollam 720 (1545 A. D.). The painting on the Gōpura may therefore be ascribed to a period not later than the 16th century A. D.

The theme of the picture is that of Śiva as Naṭarāja in dancing posture, and depicts an idea of God in a dance of victory over the spirit of evil represented by the demon underfoot. This painting is undoubtedly one of the great triumphs of pictorial art in Kēraḷa.

The story is that Śiva as Naṭarāja, the prince of dancers, once upon a time went into the jungles to convert certain Ṛṣis who opposed him with the help of a demon named Apasmāra whom they produced from fire by their magic. Śiva overcame the demon; and is seen in the picture trampling upon him in an ecstatic whirling dance of triumph.

The dance that is depicted in the scene is supposed to illustrate the mental and physical energy of God ; while the rattledrum in one of the right hands rouses the universe, his left foot tramples and destroys evil. One of the hands carries the fire of purification. The graceful pose of the whole figure and the balance it keeps are a marvel of pictorial art. The flying braids of hair and the ends of the cloth which is twisted about the waist and body help out the idea of violent and ecstatic movement. On the braids of hair there appear a crescent, the small figure of the Goddess Ganga, and a serpent. Snakes are seen coiling round all over the picture. A snake is seen worn as an ear-ring on the left side; while one that has fallen is held by both hands of the vanquished dwarf.

The three eyes seen in the figure represent the sun, moon, and fire, the last being vertical in shape in the middle of the forehead. Śiva is clothed with a tiger skin above the knees, and wears ornaments such as girdles, anklets, wristlets, armlets, necklaces, the sacred thread over the left shoulder, and a '*yāli*' on the right ear. The figure is smeared all over with "*Bhasma*" white ash, and radiates eternal bliss, glory and peace. Śiva inspires joy in his worshippers, and strikes awe and terror in the minds of the wicked. The lips have a seraphic sweetness about them ; while the eyes radiant with conflicting emotions suggest endless and perpetual 'Ānanda' (bliss). The ever entrancing neck of Śiva is adorned with a variety of necklaces. The weapons seen in the right hands are a trident, diamond fire, '*aṅkuśa*', snake, rattledrum, battleaxe and a garland of beads etc.; while those of the left consist of a skull. '*vīna*', bell, rope, ends of a flower garland, flagstaff with banner, bones and deer. The dance is being silently witnessed by the *Dēvās, Ṛṣis* and *Bhūtagaṇās* who praise the glory of Śiva. At the same time, they are blessed by the glances which radiate from his eyes commingling the threefold *rasās* of Śṛṅgāra (love), Karuṇa (pathos) and Roudra (fury). The whole figure is surrounded by a nimbus of the eternal glory of the universe.

What distinguishes pre-eminently this unique painting is the unsurpassed art that is displayed in its production, an art which like a "dome of many coloured glass stains the white radiance of Eternity."

ŚIVA AND PĀRVATI

Relics of Fresco painting in the Cave Temple at Tirunandikkara.

The artist who painted the picture has shown marvellously the "Ṣaḍaṇgas" prescribed for such works of art. That is, we find in the picture what are known as

1. * "Rūpabhēda *i. e.* the knowledge of appearance of forms and figures.
2. Pramāṇam meaning perspective which includes, proportion, anatomy, etc.
3. Bhāva, expression of feeling through forms.
4. Lāvaṇyayōjanam: the addition of grace, brightness and splendour.
5. Sādṛśyam: perfect fidelity to the natural and super-natural as realised in moods of joy enkindled by the sight of beauty;
6. Varṇikābhaṅga or perfect technique in the use of brush and colours and perfect mastery of the implements and materials used in painting."

On the whole, this sixteen armed picture of Śiva in this mystic dance symbolising the rhythmic motion of the universe is a master-piece of unsurpassed excellence done lavishly and on an elaborate scale the like of which we don't get anywhere else in the State. A considerable part of the year was devoted to the preparation of an ink copy of the picture in its original size, and a coloured reproduction of the same on a smaller scale. Both the works have been commended highly by the Dewan and Dr. James H. Cousins, the eminent critic of Indian Art. A systematic search for old paintings of a similar kind is being made in other parts of the State.

RESEARCH.

Side by side with exploration and conservation, a considerable part of my time was spent in the field of research as well. A noteworthy attempt in that direction was made in respect of the *mudrās* employed in the *Sāman* chants in Kēraḷa. In my tours with Dr. Bake, I helped him to record important specimens of *Sāma Vēda* hymns; and the opportunity was made use of by me for the study of the *Mudrās* employed in their recitals, and of the music of the *Sāma Vēda*. The hymns of the *Sāma Vēda* are the earliest examples of words set to music; and they are, it is understood, sung in their old form mainly in Kēraḷa where the old traditions of their chants are said to be preserved to this day. "The Sāman chant is the earliest example of the Indian Tetrachord which has remained until our time" says Rev. H. A. Popley. What is characteristic of it is the presence of a proper musical notation. The chant pivots on two notes called "*udātta*"—raised or the higher one; and the "*Anudātta*"—not raised or the lower one. "It is the custom

* Principles of Indian Silpasastra page 84.

of the Sāman singers of to-day to call the higher tetrachord '*Ucca*' (high), and the lower '*Nīca*', (low); and they seem to sing chromatically in the '*ucca*' notes. and diatonically in the '*nīca*' notes. In the Sāman chants that were recorded by Dr. Bake. something very communicative in sound with forms of tonal and rhythmic manipulation was noticed by me producing both an articulated and unarticulated variation. There was in them the single unaccompanied melody which is a tonal and rhythmic form. The Nambudiri chanters of the Sāman were found to have a tremendous lung capacity so as to be able to produce different floating sounds (tones) for a long time without breathing. On the whole, the Sāman chants of Kēraḷa seem to have an incredible grace and tinkling melody. An attempt was made in the year to prepare the diagrams of the Mudrās employed in the chant from the photographs taken of the hand postures regulating the chant.

(ii) An equally notable work undertaken and completed in the year relates to the preparation of a summary in English of an important and unpublished Sanskrit manuscript on histrionics and dramaturgy called 'Bālarāmabharatam' written by a Travancore king.

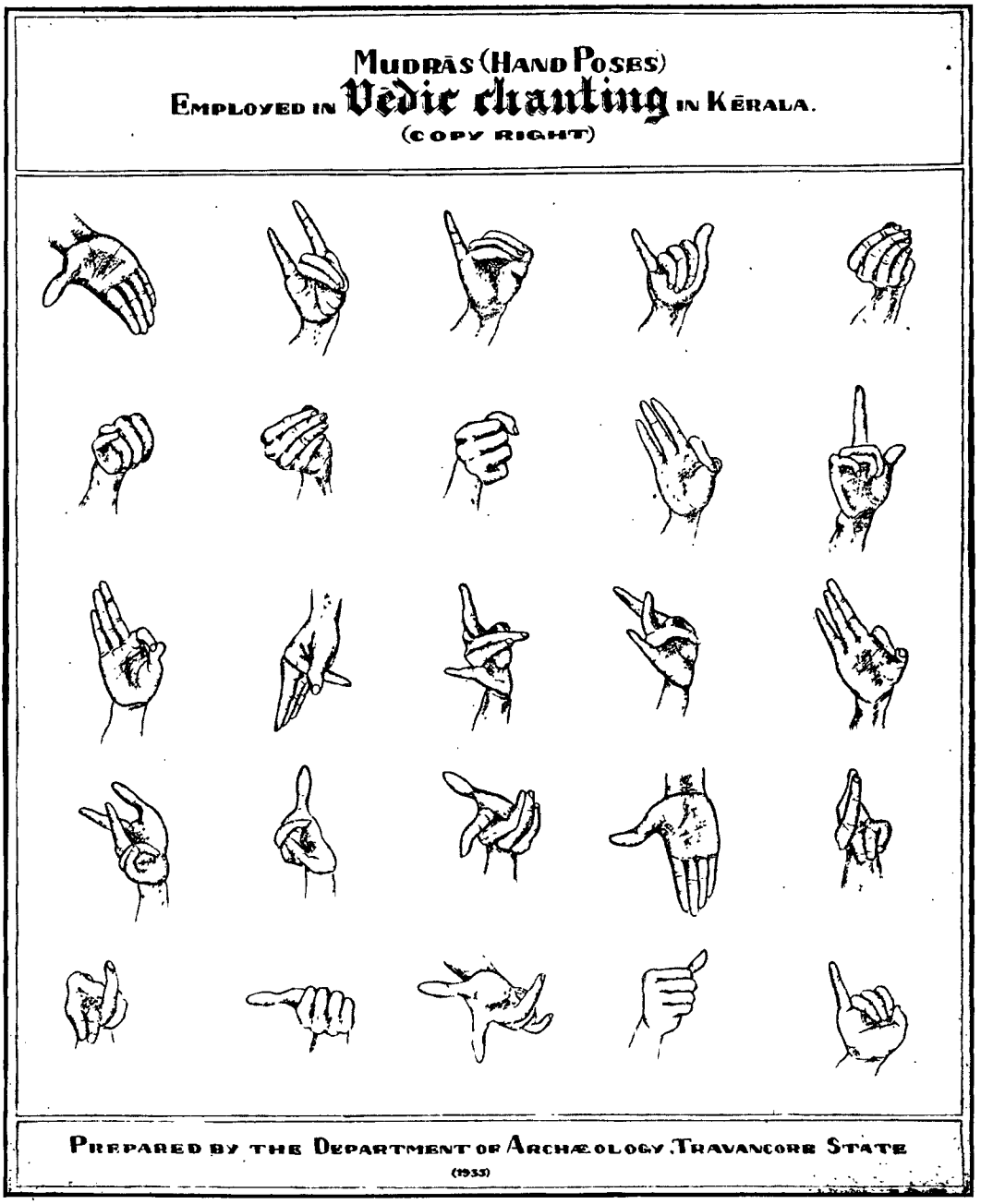
It was done at the instance of the Dewan who took an abiding interest in the activities of the Department. "To the student of history, the work is important not so much for its intrinsic worth as a treatise on fine art, for its diction, or for the fine sentiments contained therein, as for the introductory portion which has a great historical value.* The author of this work, Bālarāma Kulaśēkhara Vanchi Bhūpala calls himself a devotee of Śrī Padmanābha, and in several verses describes the prosperity of the kingdom and his own accomplishments. On his authority, we are made to believe that he had great linguistic attainments, a knowledge of the self and a mastery of the sciences, that he had learnt the *yōga* philosophy and was an accomplished speaker. He had his Hiraṇyagarbha and Tulābhāra ceremonies performed, made "*Ṣōḍaśamāhadāna*" the sixteen great gifts, and distributed gold and food among the mendicants and Brāhmanās learned in the Vēdās. References are also made to the '*Saṇgītaratnākara*' and '*Sabdaratnāvali*' as well as to the King's remote ancestors among whom there were;

(i) a Cēra king who bestowed immeasurable quantities of gold on a tailor (*tantuvāya*) who brought a palm leaf from the God at Madura;

(ii) another Cēra who on being thought of by Sundara when the latter was on his journey to the Kailāsa, got up on his horse and reached the mountain and composed a work embodying the greatness of the God; and

(iii) a third who was called Kulaśēkhara and who on hearing the story of the Rāmāyaṇa armed himself with a sword and entered the

* Travancore Archaeological Series Vol. 4. Pages 106-112.


MUDRĀS (HAND POSES)
EMPLOYED IN Vēdic chanting IN KĒRALA.
(COPY RIGHT)
PREPARED BY THE DEPARTMENT OF ARCHÆOLOGY, TRAVANCORE STATE
(1933)

Mudrās (Hand Poses).

ocean determined to destroy the vile Rāvaṇa, but was brought safely back to the shore by Rāma himself who appeared before him. The manuscript then proceeds to mention the nearer relations of this king, and states that Bālārāma Varman was an *Avatāra*—incarnation of the very Rāma who saved the Ālvār, that Bālamārtānda Varma Kulaśēkhara Vanchi Bhūpāla was his uncle (mother's brother,) that Ravi Varman was his younger brother, and that a namesake of his, another Bālarāma was his nephew (sister's son). The king is stated to have given away the burden of the rule of the earth to God Padmanābha and to have acted only in the capacity of his servant."

The work then treats of the Aṇgās, Upāṇgās and Pratyaṇgās in Nāṭya, and classifies them each under six subdivisions. The '*Aṇgās*' include the movements of the head, hands, breast, sides of the body, hips and feet ; ' the *upāṇgās* ' those of the eyes, eyebrows, nose, cheeks, chin and lips ; while under the '*Pratyaṇgās*' come the movements of the neck, arm, abdomen, loins, thighs and the shanks.

The poses of the head are mainly three : Sthira, Asthira and the Khaṇdita, the first having eleven varieties, the second thirteen and the last six.

The poses of the hand are classified into *Asamyuta* and *Samyuta Hastās*. There are forty postures of the *Asamyuta Hastās*, and twenty seven of the *Samyuta*. Seven postures of the breast, and six of the sides of the body are also described. The movements of the hips are of nine kinds, and those of the feet thirty one, fifteen for *Sthira Pāda*, and sixteen for *Asthira Pāda*.

The movement and expression of the eyes are the most important in *Nāṭya* . The *Bhāvās* or emotions are expressed through the eyes in nine different ways ; while the eyes themselves are said to be capable of twenty movements. Eight *Dṛṣṭis* or looks of the eye, and nine movements each of the eyeballs and eyelids are also described. Sixteen movements of nose, twelve of cheeks, fifteen of chins, twelve of the nether lip, twelve of teeth, twenty-four of the tongue, seven of faces, ten of necks, nine of shoulders, twenty eight of the elbows, seventy-five of the wrists, five of the palms, seven of the abdomen, five of the hinder part of the body and eleven of the knee etc., are also described at great length in the manuscript.

On the whole, this unpublished Sanskrit work in prose and verse is an important treatise on Nāṭyaśāstra and " was elegently composed by the king Bālarāmavarma for his own pleasure," after studying several works on the subject and embodying the local practices of the land. The language of the work in some places is somewhat hyperbolical ; but there however appears a consummate art in the harmony of ideas and diction.

As a treatise on histrionics, the work is of a high order of excellence. It is the production of a prince of remarkable accomplishments possessing an intellect and imagination of the first order. The stately and magnificent cadences of poetry in the introductory portion have a noble and wonderful eloquence of thought, and exhibit a high order of literary art. The manuscript is being printed under the auspices of Government by the Curator for the Publication of Oriental Manuscripts.

(iii) At the instance of Sir C. P. Ramaswami Iyer Kt. and with the sanction of the Dewan, a work not hitherto done by the Department was also taken in hand and finished in the year under review. It relates to the study of the mural paintings in the Śri Padmanābhasvāmi temple, Trivandrum, and the indentification of the scenes and stories represented in them. "From the lithic record engraved on the *Orṟakkal maṇḍapa* of the temple we learn that "Bālamārtāndavarman the king caused the temple of Śrī Padmanābha to be rebuilt from the '*Vimāna*' down to the '*Dīpaśāla*' through a Brahmin architect Bālakāntāra and set up the *Orṟakkal* as well as the images of the Gods, Padmanābha, Lakṣmi, Bhūmi. the '*Parivāra Dēvatās*' and the serpent couch, and performed the *Kumbhābhiṣeka* ceremony. These works were commenced in Kollam 904 (1729 A. D.) and ended in Kollam 908 (1733 A. D.)". The paintings therefore have to be ascribed to the early part of the 18th century A. D. The late Mr. Nagamiah says in the Travancore State Manual that "They are executed in purely native style and are perhaps the latest record of indigenous painting of the best sort on a somewhat large scale." Most of these paintings exist on the outer walls of the *Garbhagṛha* and are so placed that it is impossible to photograph them. Though by exposure and neglect, many of them have become damaged, they represented the old traditions of pictorial art in the land and attest to a fairly perfected state of mural painting in olden days. They are done on an elaborate scale and reveal the religious enthusiasm of the people and their taste for decoration and embellishment. These paintings have been indentified by me as follows :—

On the Southern Wall.

(*a*) Anantaśayanam	...	Damaged.
(*b*) Lakṣmīnārāyaṇa	...	Bottom.
Brahman	...	Top.
(*c*) Gōpika Vastrāpaharaṇa on one side and Mōhinīrūpam Urvaśi on the other side	...	Bottom.
Lakṣmīpati (with Dēvagaṇas)	...	Top.
(*d*) Naṭarāja	...	Bottom.
Kāḷi (with Bhūtagaṇas)	...	Top.
(*e*) Lakṣmi and Kamala	...	Bottom.
Rājarājēśvarī	...	Top.

(*f*) Dvārapālakās	...	Bottom.
Śiva and Pārvati, Hayagrīva and Padmōdbhava	...	Top.
(*g*) Subrahmaṇya and Gaṇapati	...	
Mahāviṣṇu	...	Bottom.
Viṣṇu (Mōhinīrūpa) before Śiva	...	Top.
(*h*) Paramaśiva (damaged)	...	Bottom.
Padma and Gajānana	...	Top.
(*i*) Lakṣmi and Viṣṇu	...	Bottom.
Śrī Paraśurāma	...	Top.
(*j*) Gōpālakṛṣṇa	...	Bottom.
Dēvās	...	Top.

West Wall (from South to North).

(*a*) Yakṣiṇi	...	Bottom.
Bhuvana	...	Top.
(*b*) Tripuras and Śiva (side by side)	...	Bottom.
Yōgīśa	...	Top.
(*c*) Dharmaśāstha (hunter) with servants	...	Bottom.
Āśrama and Munigaṇa	...	
(*d*) Panchavati Sīta	...	Bottom.
Aśōkavanikā Sīta	...	Top.
(*e*) Rāvaṇa	...	Bottom.
Dēvas and Munigaṇas (with Nārada and Parvata)	...	Top.
(*f*) Lakṣmaṇa (on one side)	...	In war.
Nikumbilāyāganāśana (one side)	...	
(*g*) Rāma—Rāvaṇa Yuddham:		
Śrī Rāma (or) Lakṣmaṇa	...	Bottom.
Dēvagaṇa with Brahman	...	Top.
Sītārāma	...	
(*h*) Mārkaṇḍa and Kālabhatas (Śivabhakta)	...	Bottom.
Bharatamuni	...	Top.
(*i*) Hanumān and Rāvaṇa	...	Bottom.
Dvijananda (son of Vasiṣṭa)	...	Top.
(*j*) Śrīrāmabhiṣēka ghōṣa	...	

(*k*) Vānarasēnas and Dēvās ...

(*l*) Rāvaṇa Vadha ..
Rāmābhiṣēka ...

(*m*) Ayōddhyādhipa (Rāma) ... Bottom.
Bhuvanēśvari ... Top.

West Wall—2nd step (from south to north).

(1) Kṛṣṇārjuna.
Chāmuṇḍi.

(2) Ugratapas.
Rādhākṛṣṇa (damaged).

(3) Yōgini.

(4) Arjuna (snake charmer at Virāta Rāja's Palace).

(5) Nakula-Sahadēva.

(6) Viṣṇu.
Mahēśvari.

(7) Arjuna and Duryōdhana with an army.

West Wall—3rd step.

(1) Lakṣmīnārāyaṇa.

(2) Aghāsuravadha.

(3) Satyamūrti.

(4) Vasudēva Bālaka (with Dēvaki).

(5) Yamulārjunabhaṅga.

(6) Dēvamāya (damaged).

North Wall—1st step (from west to east).

(*a*) Mahābaligarvaśaman (Trivikrama) ... Bottom.
Brahman. .. Top.

(*b*) Viṣṇudarśana to Muni (on one side) ... Bottom.
Rādhākṛṣṇa (on the other side) ...
Lakṣmī Svayamvara ... Top.

(c) Damaged (not seen):
Anantaśāyi. ... Top.

(*d*) Śrīdēvi and Bhūdēvi (Viṣṇu)	...	Bottom.
Rukmiṇi and Satyabhāma Kṛṣṇa	...	
Bāli and Sugrīva (side by side)	...	Top.
(*e*) Śiva and Viṣṇu (side by side)	...	Bottom.
Pārvati	...	Top.
(*f*) Damaged:	...	
Vīrabhadra	...	
(*g*) Dēvas	...	Bottom
Parāśakti	...	Top.
(*h*) Lakṣmīpati	...	Bottom.
Naṭarāja	...	Top.

North-Wall—2nd step.

(1) Pāṇdava's journey.
(2) Gāndari's Putraśōka.
(3) A pious Brāhmin with Arjuna.
(4) Kṛṣṇa's viśvarūpa.
(5) Panchāyudasvarūpa.

Norh Wall—3rd step.

(i) Vaikuṇḍanātha, Lakṣmi's tapas.
(ii) Dēvalōka.
(iii) Not seen.
(iv) Gōpikā-Vastrāpaharaṇa.

These paintings depict some of the important events of Purānic history and represent different scenes from the *Bhāgavata*, the *Rāmāyaṇa* and the *Mahābhārata*. Their one noteworthy feature is their power of expression obtained through the finish and excellence of their technique. Many of the figures have a peculiar charm of expression ; and their poses have an exquisite rhythm and beauty. Most of the scenes depicted on the walls have a '*Bhāva*' or feeling of transcendentalism and '*Ānanda* or spiritual exhilaration. The facial expression of several of the figures is indicative of exquisite emotions. The makers of these paintings are unknown workmen who were certainly clever craftsmen with a highly developed technical knowledge and experience ; and the majestic sweep of their artistic skill is supremely amazing. In the vitality of the figures, and in the infinite variety of poses, gestures and emotions throbbing with life, lies the secret of their charm and attractiveness Supreme examples of a wonderful combination of both '*Rūpa*' (beauty of objective realisation) and '*Rasa*' (grace of emotional expression), many of these paintings have a grandeur and sublimity of conception rarely to be found

in many other temples of the State. The pictures of Rāja Rājēśvari and Mōhinī rūpa or Dēva-māyā in particular are master pieces of supreme artistic merit.

A note on the subject was prepared and submitted; and those of the paintings that have surpassing artistic excellence are being copied by the Department.

MISCELLANEOUS.

(i) Government in their order R. O. C. No. 4803 of 33|Genl. dated 9th October 1933 directed me to prepare for use in connection with the visit to the State of their Excellencies Earl and Countess of Willingdon, a small pamphlet containing a history of *Kathakaḷi*, the Malabar pantomine, a resume of the play to be performed on the occasion and a few coloured pictures of the actors in costume and make up. A part of my time was taken up in connection with that work.

(ii) At the request of Mr. T. H. Cameron, the Special Officer for H E. The Viceroy's visit, and under orders of the Dewan, an account of the snake boat regatta in Travancore, an old and important aquatic pastime of the people of the State, was prepared by me and printed in the form of a pamphlet for the use of Their Excellencies.

(iii) A report on the library movement in Baroda was prepared and submitted to Government as directed in their letter R. O. C. No. 105 of 34|Edn. dated the 13th January 1934.

(iv) A note on the revision of the State Manual and a memorandum on the preservation of antiquities in the State were prepared under the orders of the Dewan and submitted to Government.

PUBLICATION.

The matter for volume IX of the Travancore Archæological Series consisting of the text of the inscriptions of Travancore kings from outside the State was sent to the Government Press for being set in type.

Subjoined is a statement of the receipts and expenditure of the Department in the year.

RECEIPTS.

	Rs.	Ch.	C.
Sale of Photos ...	2	0	8
Sale of Archæological publications ...	59	23	3
Sale of Hindu Iconography ...	30	15	0
Miscellaneous ...	10	5	0
Total ...	102	15	11

EXPENDITURE.

		Rs.	Ch.	C.
Salary of the Superintendent	...	1,925	8	2
Pay of the Establishment	...	2,510	9	8
Travelling allowance	...	4,357	26	14
Contingencies	...	1,265	19	6
Total	...	8,059	7	14

I have the honour to be

Sir,

Your most obedient servant,

R. VASUDEVA PODUVAL,

Superintendent of Archaeology.

APPENDIX A.

List of additions to the Library in 1109 M. E.

No.	*Name of books.*	*Author.*
1	Inscriptions of Bengal Vol. III	Nani Gopal Majumdar, M. A.
2	Mahasthan and its environs No. 2	Prabhaschandra Sen, B. L
3	Indian sculpture	St. Kramrisch
4	Antiques, their restoration and preservation	A. Lucas
5	The civilization of the East : India	Rane Grousset
6	Migration of symbols	C. K. Ogdon, M. A.
7	The Mothers	Briffault
8	Sangit Bhava	Moharana Vijayadevi of Dharanpur
9	The land system in South India	K. M. Gupta, M A.
10	Ancient Indian Colonies in the far East	Dr R. C Majumdar, M. A., Ph D.
11	Madras States Directory 1933	Pearl Press, Cochin
12	Indian Railway Guide	
13	Prince of Wales Museum of Western India A guide to Brahmanical Gallory	G. V. Acharya, B A., M. R A S.
14	Do. A guide to Miscellaneous antiquities	R. Y. Gyani, M A , M. R. A. S
15	Do. Buddhistic section	G. V. Acharya, B.A. M.R.A S
16	Do. Art section	W. E Gladstone Solomon
17	British and Native Cochin	Charles Allen Lawson
18	Indian Music and its Instruments	Ethel Rosenthal
19	English Political thought in the 19th Century	Crane Brinton
20	Indian Theatre	R. K Yajnik
21	Ajanta	B. S Pant
22	Buddhist cave temples of India	R. S. Wanchope
23	Buddhist remains in Andhra	K. R Subramoniam, M A.
24	The 22 Srutis of Indian Music	M. R Telang
25	Recent Archaeological discoveries in India	Col A. E Mahon, D. S C.
26	Ajanta (a hand book of Ajanta caves)	Shrimant Bhavon Rao Srinivas Rao
27	Indian Aesthetics	K. S Ramaswami Sastri
28	A guide to Ajanta Frescoes	Hyderabad Archaeological Department
29	A guide to Elura cave temples	Dr. James Burgess
30	Archaeology as a science	Ralph V. D Magoffin
31	Art of excavation	Count Du Mesnil Du Buisson
32	Thought culture	William Walker Atkinson
33	Varendra Research Society Monographs	
34	Sri Rama Varma Research Institute Bulletin	
35	Indian Historical Quarterly	
36	The Bakshali manuscripts, Part III	Archaeological Survey of India
37	The Bulletin of the Museum of Fine Arts	

No.	*Name of books.*	*Author.*
38	Annual Report on South Indian Epigraphy	
39	Do. Mysore Archaeological Department	
40	Do. Ceylon Do.	
41	Bibliography of Indian Archaeology	Kern institute, Leydon
42	Ravi Varma, a monograph	K. P. Padmanabhan Tampy, B A,
43	Le Monde Oriental	
44	Bulletin of the Madras Government Museum	
45	Karnatic Historical Review	
46	Journal of the Bihar and Orissa Research Society	
47	Quarterly Journal of the Mythic Society	
48	Epigraphia Indica	
49	Journal of the Bombay Historical Society	
50	Journal of the Andhra Historical Society	
51	Dwaja	
52	Chentamil	
53	Journal of the Greater India Society	
54	Madras Presidency College Magazine	
55	Madras Christian College Magazine	

ROYAL ASIATIC SOCIETY LIBRARY

APPENDIX B.

List of Photos taken during the year 1109 M. E.

No.	*Description.*	*Size.*
1	Specimen of Vatteluttu script	12" × 10"
2	Do. Do.	12" × 10"
3	Recopy of photo of the Rock-cut cave at Vizhinjam	½ plate
4	View of the Chambakkulam Boat race	Do.
5	View of the Aranmula boat race	Do.
6 & 7	Velakali at Trivandrum	Do
8	10 old coins at Napier Museum, Trivandrum obverse side	Do.
9	Do. reverse side	Do.
1 to 13	Velakali in several postures at Trivandrum	Postcard size

ARCHÆOLOGICAL DEPARTMENT

ADMINISTRATION REPORT

1110 M. E.

Received from the Superintendent of Archaeology, Travancore, Trivandrum, one copy of the Administration Report of the Department of Archaeology, Travancore State, for the year 1110 M.E./1934--35 A.D.

ack'd 4/8/36

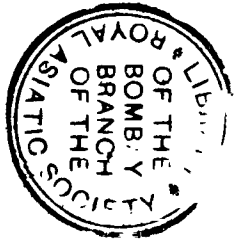
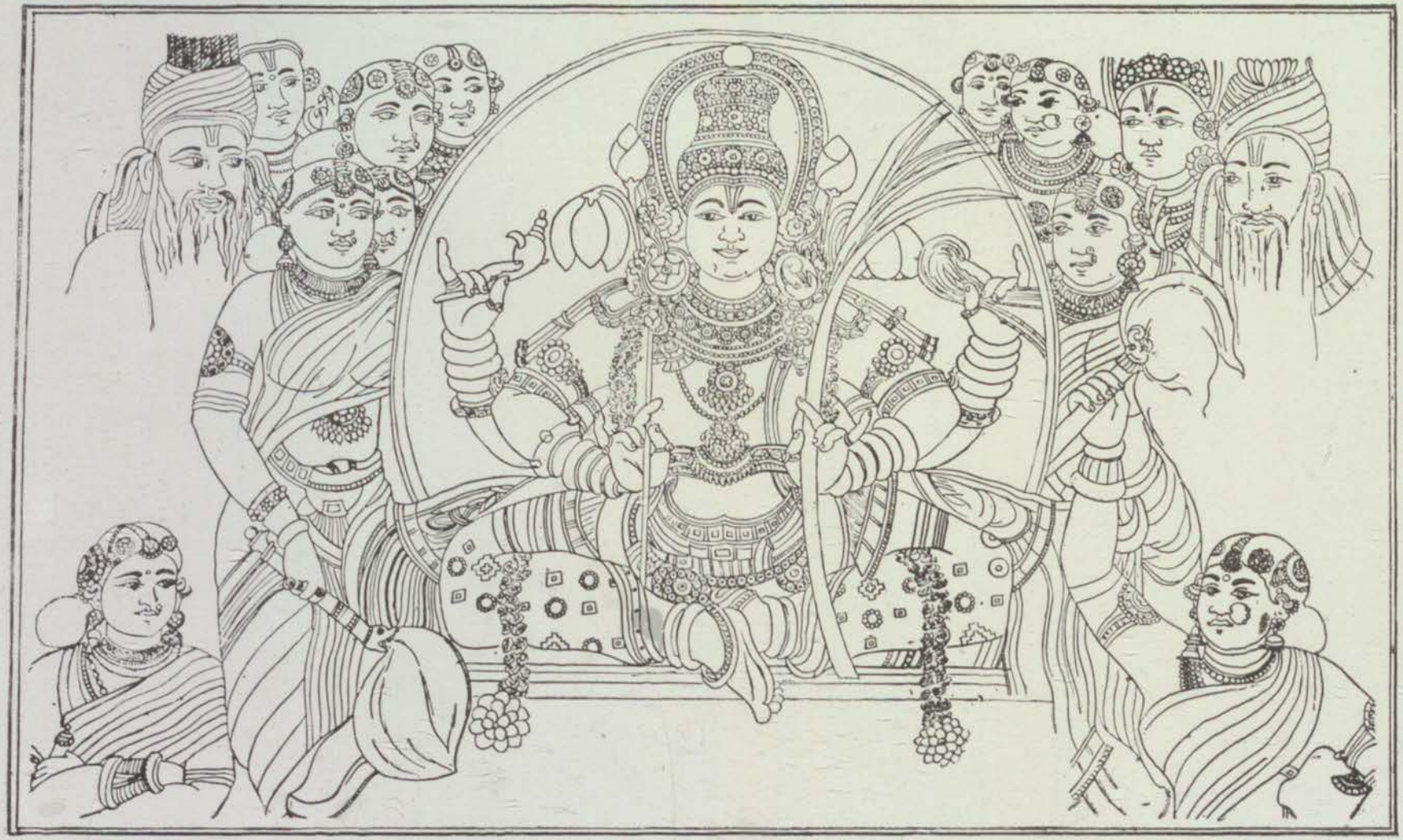


PLATE I.



MANMATHA.

Proceedings of the Government of His Highness the Maha Raja of Travancore.

Read :—

1. The Administration Report of the Department of Archæology for the year 1110 M. E. forwarded by the Superintendent of Archæology, Trivandrum, with his letter No. 666/35, dated the 23rd December 1935/9th January 1936.

Order D. Dis. No. 295 of 36/Edn.,
dated Trivandrum, 24th February 1936.

RECORDED.

2. Mr. K. Sivaramakrishna Sastri, the permanent Pandit Assistant of the Department, rejoined duty on 8-11-1110 M. E. after working for nearly two years as Research Assistant under the University Professor of Indian History and Archæology, Madras.

3. Mr. R. Vasudeva Poduval B. A., Superintendent of Archæology, was deputed to Mysore during the Christmas holidays of 1934 to study the important architectural monuments at Belur, Halebid and Sōmanāthapūr.

4. As a first step towards excavation work not hitherto attempted, the ancient and traditional site of Trikkākkara, a village about two miles from Edapally Station on the Shornur—Cochin Railway line was chosen and trial diggings conducted.

5. Artistic old mural paintings have been discovered in the old Palace at Padmanābhapuram, the ancient capital of the State. Steps are being taken to preserve the Palace as a Protected Ancient Monument, not only on account of the mural paintings but also in view of its historic importance. The mural paintings on the walls of the Śrī Padmanābhasvāmi temple &c., were copied.

6. Attention was devoted to the scheme for the organisation of a Picture Gallery at the capital under the expert advice of Dr. James H. Cousins: and the same has since been opened formally by His Highness the Maha Raja on the 25th September 1935 and named Śrī Chitrālayam.

(By order)
N. KUNJAN PILLAI,
Chief Secretary to Government.

To the Superintendent of Archæology.
„ the Superintendent, Government Press.
„ the Press Room.
„ the Legislative Section.
„ the Central Printing Office.

OFFICE OF THE SUPERINTENDENT
OF ARCHÆOLOGY, TRIVANDRUM,
14TH DECEMBER 1935.

From

The Superintendent of Archæology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

Sir,

I have the honour to submit herewith the Annual Report of the working of the Archæological Department for the year ending the 32nd Karkaṭakam 1110 M. E. (1934—35 A. D.).

General. I was on privilege leave for 10 days from the 11th Chingam 1110 M. E.: and the acting Pandit Assistant Mr. G. R. Venkatavarada Iyengar was empowered to look after the current duties of the department in my absence (vide G. O. D. Dis. No. 1239/34/Edn., dated 21st August 1934).

2. Mr. K. Sivaramakrishna Sastri, the permanent Pandit Assistant of the department rejoined duty on the after-noon of the 8th Mithunam 1110 after working for nearly two years as Research Assistant under the University Professor of Indian History and Archæology, Madras. Mr. G. R. Venkatavarada Iyengar who was acting for him was therefore relieved on the after-noon of the same day, when he reverted to his permanent lien in the Education Department.

3. Mr. S. Suryanarayana Pillai, the clerk-typist of my office availed himself of privilege leave for 30 days from the 13th Tulām 1110, and again for another 10 days from the 2nd Karkaṭakam 1110 M. E. Messrs. N. Sridharan Pandalai and E. K. Narayana Menon were appointed to act in the first instance; and Miss. R. Sumathikutty Amma acted afterwards.

4. Mr. D. Srinivasan Potti, the photographer of the department was on privilege leave for one month and four days with effect from the 6th Mēdam 1110: and no substitute was appointed in his absence.

5. Government in their letter D. Dis. No. 1505/34/Edn. dated 16th September 1934 sanctioned the continuance of the temporary post of Artist Draftsman for another year from the 1st Chingam 1110 M. E.: and the services of Mr. V. Padmanabha Pillai were retained.

G. P. T. 1183. 306. 22-10-1111.

Tours. I spent 64 days in camp; and the places visited by me are given in Appendix A. The objects kept in view in my tours were to explore and investigate relics of antiquity wherever available, to discover old sites and monuments of interest and to examine prehistoric antiquities reported to be available in certain out of the way places. Attempts were also made in the year to collect new inscriptions and relics of artistic and archæological importance. During the Christmas holidays, Government were pleased to give me permission to go out on tour to Mysore with a view to enable me to study the important architectural monuments at Bēlūr, Haḷebid and Sōmanāthapūr.

The Pandit Assistant was away in camp for 25 days and visited 8 places of archæological interest.

The work of the year was mainly in the fourfold aspects of exploration and research, epigraphy and numismatics, excavation and conservation.

Epigraphy. The scope of further epigraphical work in Travancore has now become rather limited because of the fact that all the important inscriptions hitherto discovered having a historical or palæographical importance have been collected and published in the Travancore Archæological Series. However, through the kind offices of Rao Bahadur M. Viswanatha Menon, Indian Assistant to the Agent to the Governor General, Madras States, eight copper plate records in Vaṭṭeḻuttu script were received for examination from Tirunelli. They and eight other copper plates in Vaṭṭeḻuttu received from the Muṟajapam Special Officer, Trivandrum, were deciphered in the year. The records belonging to the Tirunelli temple in Vayanādu Taluk in British Malabar have a unique importance because most of them have hitherto remained unpublished. Of the eight plates received from there, two held together with a ring form a separate record and belong to the reign of Bhāskara Ravi Varman, the Cēra King of the 10th century A. D. They have been already published in the Indian Antiquary Vol. XX. The third plate also belongs to the reign of Bhāskara Ravi Varman and is dated the year opposite 38th year, opposite 6th year and refers to the *Śrī-Kāryam* of Tirunelli temple. Mention is also made in the same of Kuññi Kuṭṭan Varmar Adigal, the *Mūttakūṟu*

The fourth plate records that when Jupiter was in Makaram, a gift of land was made for a lamp, and mentions Tirunelli and *Mūḻikkala-Kaccam.* The fifth one refers to certain transactions made in Tirunelli temple for Tirunelli Ālvār. The sixth mentions the agreement made by the Ūr, *Vāryam*, and Śrī-Vaiṣṇavas of

PLATE 2.

RAJARAJESWARI-

Tirunelli. The seventh plate states that when Jupiter was in Karkaṭakam, Kōtai-Rāman of Vaḷḷuvanādu granted 35 *Kaḻañju* of *Ponnu* (gold) for lamps in the temple of Tirunelli. The last plate is illegible, and is dated Mēdam when Jupiter was in Dhanu.

The copper plates received for examination and decipherment from the Muṟajapam Special Officer, Trivandrum were also eight in number. They are in Vaṭṭeḻuttu script and six of them have already been published by the Department in the Travancore Archæological Series Vol. III. The 7th plate is $15\frac{1}{8}$ inches long and $2\frac{1}{2}$ inches wide. It contains separate inscriptions on each side. There is on the left side a margin of $1\frac{3}{4}$ inches and on the right $\frac{3}{4}$ of an inch. The inscription on the first side of this plate is dated 20th Makaram when Jupiter was in Mēdam, and states that Kuṉṟummēl Śrī-Vīrakērala Mārttāṇḍa Varmar made a gift of land to the Bhatārakar of Mitrānandapuram for *Pūja* and for *amudupadi*. The writing on the other side of this plate is dated in the 10th Mēda when Jupiter was in Vṛśchikam and mentions that Śaṅkara-Nārāyaṇa and Dēva-Nārāyaṇa of Śaṅkara-Maṅgalam granted some lands for the "*Pūjas*" of Mitrānandapuram Bhāṭarakar. The 8th of the Mitrānandapuram plates is broken into two at the 4th inch from the beginning. It is $15\frac{1}{8}$ inches long and $2\frac{1}{8}$ inches wide and has a margin of $1\frac{3}{4}$ inches on the left side and $\frac{1}{2}$ an inch on the right. A single inscription in Vaṭṭeḻuttu script is engraved on both sides and the writing is thin and undecipherable. The record states that on the 7th of Kanni, Sunday, with Utrādam and Pañcami when Jupiter was in Mēda, the members of *Eṭṭarai* assembled and granted some lands to the Bhatāraka of Mitrānandapuram.

Numismatics. Another interesting work of the department which was covered in the year was in the field of numismatics. A collection of coins belonging to various South Indian Dynasties was received from one Mr. Kakkat Krishnan of Calicut, for examination and identification. Over a hundred coins were identified by me of which 4 were punch marked. There were 6 Cēra coins having the figure of a king standing with a sword in the right hand on the obverse and a bow on the reverse. Thirty coins belong to the Cōḷas; and they have either a standing or seated figure on the obverse and the inscription in many cases of Rājarāja on the reverse. The Pāṇḍyan coins numbered 20 where the figure of a fish or a bull standing to the left with Sun and Moon above is seen on the obverse and a *Triśūl* or two figures on the reverse. In three of these coins a bull also is seen on the obverse side, and the reverse is obscure. The Vijayanagar coins were 40 in number in which on the obverse was seen Hara and Pārvati in some cases, or

a seated deity or a dancing figure of Kṛṣṇa. On the reverse was engraved Śrī-Vīra or the legend Vijaya in Telugu. The Mysore coins come next and belong to either Kṛṣṇa Rāja or Tippu. Eight of them belonging to the former have the figure of an elephant with raised trunk or up-lifted tail on the obverse and a legend in Canarese or a double line crossed with pillet in the interspace on the reverse. The coins belonging to Tippu are 12 in number and have the figure of an elephant to right on the obverse and crossed line on the reverse. There were also found in the collection 20 coins belonging to the Madura Naiks. On their obverse we could see a seated deity in some, a horse or double deities standing in others, a seated bull and Liṅgam on the back in a few, or the figure of Ganēśa or Hara-Pārvati seated in a great many others. In all of them the name of Śrī-Vīra is engraved on the reverse. Among the other coins identified were specimens of the Dutch East India Company and the French East India Company. More than 35 of the coins in the whole collection are unassignable.

Excavation. An important aspect of archæological work which was not hitherto attempted in the State relates to Excavation. With a view to making the activities of the department on a par with those prevailing in British India and in other Indian States, a beginning was made in that direction. After an examination of different sites, Tṛkkākkara a village about 2 miles from Edapaḷḷy Station on the Shornur—Cochin Railway line and famous for its Viṣṇu temple was chosen. Hymns in praise of the ancient shrine in this place are sung by the Vainṣṇvaite saint, Nammālvār. It is one of the *Divyadaēśms* (sacred places) in the Malaināḍu praised by the Śrî Vaiṣṇavaite saints. Inscriptions belonging to the Cēra king Bhāskara Ravi Varman and of Indu Kōdai Varman in Vaṭṭeḻuttu script discovered at the time of the reconstruction of the temple have already been published by the department. These lithic records date from the 10th to the 11th century A. D. Tradition also lends support to the antiquity of Tṛkkākkara as the capital city of Mahābali. I inspected the temple and its environments and discovered underneath the earth after trial diggings in 4 places the relics of the old laterite wall which enclosed and protected the shrine. This wall measures about 580 feet on each side and has a thickness of over 5 feet After this preliminary attempt, it was found that the relics of the walls on the west and north sides and the old *Gōpura* buried under the earth could be excavated and exhumed with a fair amount of success.

Exploration and Discovery. In the course of my exploration in the State, an important discovery was made inside the

PLATE 3.

LAKSHMI PARINAYA.

ancient palace at Padmanābhapuram the old capital of the State. The palace is surrounded by a square fortification about $2\frac{1}{2}$ miles in circumference ; and the area of the ground enclosed is about $186\frac{1}{4}$ acres. * The earliest recorded date of the construction of palace there is A. D. 1335 in the reign of Āditya Varma Sarvāṅganātha. The palace is built on the traditional lines of Malabar Architecture with pointed gables and corridors. On the top-most floor of the three storeyed building, I discovered the existence of old mural paintings which might create a thrill in the artistic world. The figures painted on the walls are mythological, and are masterly designed and are wonderfully fresh and unmutilated. They are really a valuable artistic heritage of the past, unsurpassed in linear presentation and are full of charm, expression and meditative repose revealing a new world of enchanted riches. A considerable part of my time was spent in the examination and identification of the various scenes and figures painted there, and the study of their technique. They have all been identified by me : and the most important of them are noted below.

East Wall. Near the stair case.

1. Kēśimathana.
2. Dvārapālas.
3. Ādikēśava.
4. Chakrapāṇi.
5. Pūtanā Mōkṣa.
6. Sūrya, Chandra etc.

South Wall. Bottom. From the left.

1. Subrahmaṇya with Valli, Dēvayāni and attendants.
2. Sudarśana.
3. Lakśmi.
4. Kāḷi.
5. Viṣṇu with Śrī Dēvi and Bhū Dēvi.
6. Yōgi Narasimha.
7. Śiva and Pārvati.

Top. From the left.

1. Gaja Lakṣmi.
2. Kṛṣṇa and Gōpis.
3. Śrī Rāma Paṭṭābhiṣēka.
4. Ardhhanārīśvara.
5. Viṣṇu with Śrī Dēvi and Bhū Dēvi on Garuda.
6. Śrī Rāma.
7. Śiva and Pārvati.

West Wall. Bottom.

1. Anantaśayana and Ṛṣis and various angelic figures.

* A palace seems to have been constructed at Padmanābhapuram in the Kollam year 641 (1466 A. D.) also. A cadjan record in Malayāḷma states that a palace with fort in mud and with trenches was built at Padmanābhapuram in the Kollam year 776 (1601 A. D.)

North Wall. Bottom

1. Kirāta.
2. Naṭarāja dance.
3. Lakṣmi and Ṛṣis.
4. Harihara.
5. Viṣṇu.
6. Kṛṣṇa and Gōpis.
7. Śiva and Pārvati.

Top.

1. Angels.
2. Śiva Liṅga.
3. Gaṇapati and groups of women.
4. Mahiṣāsura Mardanī.
5. Kāla Bhairava.
6. Śāsta hunting.

Of these, the painting that has the highest human appeal is the scene depicting a group of women wearing the sacred thread. And Manu says "where women are honoured, the Gods are pleased." These paintings belong roughly to the 16th century A. D. They form a gallery in which the splendour born of the abounding vitality of the Gods is beautifully represented. The faces of many of the figures depicted in them are elongated. The art displayed in them is pleasing and has a decorative delicacy and extraordinary verisimilitude. Most of them though conventional in type have a fascination of design and draftsmanship, which is enhanced by the glamour of the simple magic of colours. Some of the figures as those in the hunting scene have a striking potency and irrepressible vitality. They have a completeness of technique and a spirit of symmetry and order in design, and above all, a subtle charm of colour in juxtaposition. What strikes one most is the pleasantness of the contours of the women figures painted with unsurpassed dignity. They have a great spontaneity and abundant charm on account of the infinite expressiveness of their eyes. On the whole, this gallery of alluring pictures fascinates every one by the tranquil charm of the divine presence that radiates from the various scenes abounding in a force, luminousness and charm of general effect.

Exquisite relics of old mural paintings though of a later date were also discovered in the year at the Ādikēśava temple at Tiruvāṭṭār: and they bear a close resemblance to those on the walls of the Śrī-Padmanābha temple, Trivandrum.

Acquisitions. Two bronze images, one of Śiva and the other of Śiva and Pārvati on the same pedestal, and two rafter shoes with excellent sculptured images were the other notable discoveries of the year. Of these, the image of Śiva is of exquisite workmanship, and may be ascribed to the 13th century A. D. Its height from the pedestal is 8½ inches, and 11 inches

PLATE 4.

NARADA.

including the *Prabha* and pedestal. The actual image measures $3\frac{1}{2}$ inches in height. The upper right hand holds a battle-axe, while the lower one is in the *Varada Mudra* posture. The upper left arm has a deer and the lower is in *Abhaya Mudra* pose. The image of Śiva and Pārvati on the same pedestal is of later workmanship and has a remarkable finish and charm of technique. The height of the pedestal of these two images is 2 inches, its length $8\frac{1}{2}$ inches and breadth 5 inches. The height of the image of Śiva including the pedestal is $9\frac{1}{4}$ inches and the height of the image of Pārvati is $6\frac{3}{4}$ inches. Without the pedestal the image of Śiva measures $7\frac{3}{4}$ inches and that of Pārvati $5\frac{1}{4}$ inches. The image of Śiva has four hands of which the upper right hand holds a battle-axe ; while the lower one is in *Abhaya Mudra* posture. The upper left hand has a deer ; while the lower is in *Kataka Mudra* pose. The image of Pārvati has in its right hand a lotus bud ; while its left hand remains hanging. In both these images there is an exquisite delicacy of workmanship and an all pervading expression of spirituality. There is about them a subtle and enchanting appeal brought about by a delicate poise and rhythm. The two rafter shoes which originally belonged to the temple at Ponmana in the Kalkuḷam Taluk, had unfortunately found their way into the hands of a brass merchant from whom however I was able to procure them before they were melted. One of them is 20 inches long, 2 inches broad and 3 inches high. On one side there is the Naṭarāja dance, with Pārvati on the left side and a devotee on the right. The figure of Naṭarāja has a battle-axe in the upper right hand, while the lower holds a ring. The upper left hand holds a deer, while the lower is in *Abhaya Mudra* pose. The figure of Pārvati holds a lotus-bud and the devotee has sounding cymbals. The other side of this rafter shoe has an image of Viṣṇu with a discus or a *Chakra* in the upper right hand and a conch on the upper left. The lower right hand is held in *Abhaya Mudra* and the lower left in *Varada Mudra* postures. There are also seen the figures of Śrī-Dēvi and Bhū-Dēvi one on either side. The lower portion is engraved in Vaṭṭeḻuttu characters which judged from its palæography could roughly be said to belong to about the 13th century A. D. The other rafter shoe is of the same height and length but is $2\frac{3}{4}$ inches broad. On its front is the image of Narasimha in a tempestuous fury killing Hiraṇyakaśipu. It measures 4 inches in height. On the back is seen a Yōgi Narasimha of the same height with a *Chakra* and Conch in the upper right and left hands respectively, the lower right hand being in *Varada Mudra* pose. The lower left hand is broken. Besides

these, a bronze ornamental lamp 7 inches in height and 15 inches in circumference with a Gaja-Lakṣmi image on one side having plenty of floral decorations and the image of Muralīdhara-Kṛṣṇa on the other was also secured in the course of my explorations. In all these bronze images, there is the expression of a mysterious rhythm emanating from their noble features and super-human majesty. There is however a rigid conventionality about them even though they are of handsome bronze work. What strikes one most in them is their tender and dreamy facial expression. In their workmanship there is a mellow moulding; the arms, legs and body have a feminine softness. The tranquil glances of the eyes suggest more than human sensitiveness, while the mouth and lips are so shaped as to bring about imperceptibly a subdued expression of meditative charm. On the whole, the art displayed in them exhibits a force and depth of feeling which imparts to the figures a veil of contemplative mysticism, a serene expression of the melancholy of mind and soul combined with a sweet abandon and dreamy composure. All these objects of artistic and archæological interest have been acquired and presented to the Government Museum.

Conservation. This important field of Archæological work engaged a considerable part of the activities of the department. A study of the ancient monuments in the state in the order of their importance has been taken up in the year. In my report for 1109 M. E. mention was made of the attempts to copy some of the important mural paintings on the walls of the Śrī-Padmanābhasvāmi temple, Trivandrum. Outline tracings of 10 pictures were prepared in the year and reproduced in ink. These together with the reproduction of the painting of Naṭarāja dance in the Ettumānūr temple went to form the nucleus of the Śrī Chitrālayam (Picture Gallery) subsequently organised by me under the auspices of Government with the expert advice and assistance rendered by Dr. James H. Cousins. Of the panels copied, the figure of Rāja Rājēśvari is one of the most striking in its pose and expression. It is painted on the wall in vegetable colours and is represented as a female figure with four hands, the two right hands holding lotus flower and *Saṅkha* and the two left holding sugarcane and a *Pāśa*. The figure is decorated with various ornaments and wears nine garlands round the neck. The other ornaments found on the body are *Kaṅkaṇa*, *Nūpura*, *Kēyūra*, nose ring and ear rings. The Goddess wears a richly decorated *Mākuṭa* or crown and has a number of female attendants and Brahma on the left side. This picture is a magnificent representation of the Goddess, calm and seraphic in pose and having a majestic elegance and

PLATE 5.

SASTHA ON HORSEBACK.

dignified beauty of form and radiating from the face a consummate tenderness and delicacy of feeling. Another panel depicts the story of Lakṣmī Pariṇaya *i. e.* the marriage of the Goddess Lakṣmi with the God Viṣṇu. The most important figure is that of Viṣṇu who is painted with four hands holding *Chakra* or Discus and *Saṅkha* or Conch and wearing garlands round his neck and *Kaustubha* and *Srī-Vatsa*. On his body are found the sacred thread *Yagñopavīta* and *Udara Bandha*, with a gracefully ornamented *Makuṭa* on the head. On his right side are seen the figures of God Paramēśvara and some Vaiṣṇavaite devotees, and on the left the Goddesses Pārvati, and Sarasvati, with female musicians and ladies bearing *Aṣṭa Maṅgalyam*. A third figure copied is that of Kāmadēva seated on a *Pīṭha* and having four hands, the two right hands holding *Saṅkha* and lotus flower and the two left having *Pāśa* and Sugar cane stick. He is also decorated with a lotus garland which hangs from the neck to the ground: and his hands and feet have bangles and anklets of various kinds. Round about him are seen his female *Parivāras* or attendants. In another panel is depicted the scene of Śiva drinking *Kāḷakūṭa* or poison with the Goddess Pārvati trying to prevent him from swallowing it. The figures of Viṣṇu, Brahma and other Dēvas are seen all round. The copy of the picture of a lady's toilet is a unique one and forms a good contrast to that seen at Ajanta and is most remarkable for its force and naturalness of expression. The other figures whose outlines were traced are those of Śāsta riding on a horse, Nārada the Ṛṣi and Śrī Subrahmaṇya with the trident. All of them display a remarkable charm of expression and have a gentleness, refinement and suavity in their execution. These pictures of classical and mythological subjects have also a consummate beauty of colour which makes the figures radiant with life. What is most noteworthy about them is the vividness of their decoration, the soft colours reconciling the various parts of the composition, and the bright colours of the garments, drapery etc , suggesting a richness and profusio of ornamentation. On the whole there is a magical appeal about them, even though they lack the orderliness and logical arrangement to which a cultivated mind is accustomed.

Śrī Chitrālayam. With a view to disseminate a true artistic taste among the people and to educate them towards a proper understanding and appreciation of art, it was thought desireable to open a picture gallery with the copies of the murals prepared in the year supplemented by reproductions of ancient pictorial art and representative specimens of modern art. Government were

good enough to sanction this proposal and to order the organisation of a picture gallery as an annexe to the Archæological Department. In this endeavour the services of Dr. James H. Cousins were also requisitioned ; and with his expert advice, the institution called the Śrī Chitrālayam was founded. His Highness the Maharaja formally opened it on the 25th September 1935. Much of my time in the year was taken up with the preliminary work in the organisation of this Gallery; and the result is by no means a small achievement. It is a unique gallery though on a small scale ; and it is hoped it will expand in the years to come.

Miscellaneous. Two other items of work covered in the year were the compilation of a dictionary of words found in the inscriptions discovered in Travancore and the examination of three Sanskrit manuscripts, two on Iconometry and one on Architecture. These also took a considerable portion of my time. The Manuscripts were sent to me for examination by Mrs. Penelope Betjeman, daughter of Sir Philip Chetwode, the former Commander-in-Chief in India. The two dealing with iconometry are called Pratimālakṣaṇa, one of which is said to have been delivered or dictated by Buddha. The other is said to have been compiled from Kuladatta Pañjika and Kriya Samuccaya. The third manuscript is a work on Architecture and is called Vāstu-Śāstra by Vṛddha Gaṛga. It consists of tests and charts of elevation, designs and plans of palaces built in Nepal in the Nepale years 750 and 805. A chart in it shows several diagrams of plans of buildings with their architectural names. This work is not mentioned in the General Catalogue of Sanskrit Manuscripts nor is it noticed in the Bibbliography of Architectural works given by Dr. Acharya in his Dictionary of Architecture. The Manuscript is incomplete and is very probably a compilation of extracts from other works on Architecture.

Publication. The proof of Vol. VIII of the Travancore Archæological Series was seen through the Press: and the same, it is hoped, will be released in print shortly.

Subjoined is a statement of receipts and expenditure of the Department.

Receipts.	Rs.	Chs.	C.	*Expenditure.*	Rs.	Chs.	C.
Sale of Photos	15	21	12	Salary of the Superintendent	2925	0	0
Sale of Archæological Publications	43	6	5	Pay of Establishment	2696	22	9

PLATE 6.

BRONZE IMAGE OF SIVA.

Receipts.	Rs.	Chs.	C.	*Expenditure.*	Rs	Chs.	C.
Sale of Hindu Iconography	61	2	0	Travelling Allowance	533	7	1
				Contingency	2345	23	2
	120	2	1		8500	24	12

I have the honour to be,
Sir,
Your most obedient servant,

R. VASUDEVA PODUVAL,
Superintendent of Archaeology.

APPENDIX A.

Places visited by the Superintendent of Archæology in the year 1110 M. E.

Month.	*Place.*	*No. of days*
Chingam	Viḷiñṉam	
	Kalingarāyan Paṭṭna	2
Kanni	Tṛkkākkara	
	Tṛkariyūr	10
Tulam	Cangaṇaśerry	
	Tiruvāṭṭar	6
Vrischigam	Nil.	
Dhanu	Bangalore	
	Mysore	
	Sōmanathpūr	
	Bēlūr	
	Sravanabelgola	
	Hāḷebid	18
Makaram	Karumanūr	
	Nīramaṇkara	
	Nīlēśvaram	
	Kāladi	
	Padmanābhapuram	8
Kumbham	Marutūrkulaṅgara	3
Minam	Udayagiri	
	Vaṭṭakkōṭṭa	3
Medam	Nagarur	2
Mithunam	Vengānūr	
	Kiḷimānūr	
	Kollenkōde	
	Pāraśśāla	5
Karkatakam	Cenkōṭṭa	
	Vindanūr	
	Klāngād	
	Śāmbūrvaṭakara	
	Kaṭapṛa	
	Mānnār	7
	Total	64

PLATE 7.

BRONZE IMAGE OF SIVA AND PARVATHI.

Places visited by the Pandit Assistant of the Archæological Department in the year 1110 M. E.

Months.	*Places.*	*No. of days.*
Kanni	Ambalapuḷa	3
Tulam	Tṛkkākāra	
	Cenganūr	6
Dhanu	Nāgercoil	
	Cape	4
Kumbham	Cenkōṭṭa	
	Śāmbūrvaṭakara	3
Edavam	Cenkōṭṭa	
	Śāmbūrvaṭakara	6
Mithunam	Śuchīndram	3
	Total.	25

APPENDIX B.

List of Photos taken during the year 1110 M. E.

No.			Size.
1	General view of the temple, Valiya Chālai, Trivandrum.		Full plate.
2	Do.	Kommeṇḍiamman temple at Vadaśśēri.	Do.
3	Do.	Cōlapuram (Near Nāgercoil)	Do.
4	Do.	Perumāl temple, Kōṭṭār.	Do.
5	Do.	Śiva temple at Darśanamkōppu.	Do.
6	Do.	Bhagavati temple, Cape Comorin.	Do.
7	Do.	Guhānāthasvāmin temple.	Do.
8	Do.	Agastiśvaram temple.	Do.
9	Do.	Tērūr temple (Near Śuchindram).	Do
10	Do.	Cēramangalam.	Do.
1	Do.	Miñchira.	Do.
12	Central shrine of the temple Pārthivapuram.		Do.
13	Inside of the Śuchindram temple		Do.
14	Re-copy of the general view of the Ēttumanūr temple.		Do.
15	Re-copy of the Ēttumānūr painting.		12 × 10
16	Do.	Ink sketch of the above painting.	Do.
17	Bronze images at Napier Museum, Trivandrum.		Full plate.
18	Do.	Do.	Do.
19 to 28	Paṛaya Dance etc., front of Śrī Padmanabhasvāmi temple, Trivandrum.		Half plate.
29	Image of Śiva and Pārvati (Bronze).		Do.
30	Image of Viṣṇu and Lakṣmi (Bronze).		Do.
31	Narasimha Mūrtti (Bronze).		Do.
32	Hiraṇya Narasimha (Bronze),		Do.
33	Vēdic Mudrās		Full plate.
34	Mural painting, Tirunandikkarai,		Do.
35 to 38	Palace Diamond Jewels.		Do.

PLATE 8.

SUBRAMANIA.

39	View of the pepper Estate, Vidura	Special.	Do.
40	Pepper wine.		Do.
41	Drying pepper.		Do.
42	Plucking pepper.		Do.
43	Ginger cultivation.		Do.
44	Ginger plant.		Do.
45	Cardamom plant		Do.
46 to 49	Ārāt Festival at Trivandrum.		Full plate and one roll film.

List of Photo prints taken during the year 1110 M. E.

		No. of prints.
22 × 16 size	.....	12
12 × 10 copies	.....	34
Full plate size	.....	147
½ plate size	.....	30
¼ plate size	.....	180
	Total	403

LIST OF ADDITIONS TO THE LIBRARY IN 1110 M. E.

1 The Hindu view of art.
2 Ancient monuments of Kashmir.
3 Indian Sculpture and Painting.
4 A short History of the World.
5 History of Anthropology.
6 The Paris Saloon.
7 Yogic Physical Culture.
8 Madras States Directory.
9 Bulletin of the School of Oriental Studies, London.
10 A Study in aesthetics.
11 The Philosophy of Art.
12 Preservation of Ancient and Historical monuments.
13 Art Populaire, Vol. I.
14 Do. Vol. II.
15 Speeches by Sir Mirza M. Ismail Kt., Dewan of Mysore.
16 A Guide to the Pictures in the Government House and Lalita Mahal, Mysore.
17 Jagan Mohan Chitrasala—Gallery of Indian Paintings.
18 Gallery of Historical Portraits.
19 A Guide to the Archæological Monuments of Gwalior.
20 Archæology in Gwalior.
21 Travancore—A Guide book for visitors.
22 The work Promethean by J. H. Cousins.
23 A study in synthesis, James H. Cousins.
24 Co-operation in Indian States.
25 Prachina Karnataka.
26 Archæological Manual.
27 Hindu Achievements in exact sciences.
28 Malayalam Idioms and Phrases.
29 Tirumalai Sri Venkatesvara Journal.
30 Sahitya Parishat Bulletin.
31 My home coming.
32 The Journal of the Greater India Society, Calcutta.
33 Journal of the Andhra Historical Research Society.
34 Annual Report of Varendra Research Society.
35 Karnatak Historical Review.
36 The Calcutta Oriental Journal.
37 The Journal of the Bihar and Orissa Research Society.
38 Indian Historical quarterly.
39 Journal of the Madras University.
40 Bulletin of the Museum of fine arts Boston.
41 Culture.
42 Theosophical College Magazine.
43 Bulletin of the Sri Rama Varma Research Institute.
44 Mythic Society Journal.

LIST OF ADDITIONS TO THE LIBRARY IN 1110 M. E. (*contd.*)

45 Epigraphia Indica.
46 Annual Report of the Archæological Survey of Ceylon.
47 Annual Report of the Archæological Department, Cochin State.
48 Cendamil.
49 Conservation Notes—Western Circle.
50 Sri Chitra State Council, Proceedings.
51 Proceedings of the Sri Mulam Assembly.
52 Archæological Survey of Mysore, Annual Report for 1930.
53 Sigirya (Dambulla and Aluvihara Rock temples).
54 Annual Report of Epigraphy, Madras.

ARCHÆOLOGICAL DEPARTMENT

ADMINISTRATION REPORT

1111 M. E.

Proceedings of the Government of His Highness the Maha Raja of Travancore.

Read: –

The Administration Report of the Department of Archæology for the year 1111 M. E. forwarded by the Superintendent of the Department with his letter No. 32/37, dated the 19th January 1937.

Order D. Dis. No. 182 of 37/Edn., dated
Trivandrum, 8th February 1937.

RECORDED.

2. In view of its usefulness to the Department, the post of the temporary Artist Draftsman was made permanent from the beginning of the year.

3. Mr. R. Vasudeva Poduval B. A., Superintendent of Archæology, was deputed by Government to attend the Eighth Session of the All-India Oriental Conference held in Mysore in December 1935. The Conference has been invited to hold its next session in Trivandrum in December 1937; and the invitation has been accepted.

4. Measures taken towards the conservation of the Padmanabhapuram Palace and the murals therein made steady progress during the year.

5. Trial excavations at Trikkakkara were resumed; and two other excavations were conducted in South Travancore. The results of the experiments conducted by the Department in this direction are awaited. The working of this Department has been satisfactory.

(By order)
N. KUNJAN PILLAI,
Chief Secretary to Government.

To the Superintendent of Archæology.
„ the Superintendent, Government Press.
„ the Central Printing Office.
„ the Legislative Section.
„ the Press Room.
„ the Account Officer.

OFFICE OF THE SUPERINTENDENT
OF ARCHÆOLOGY, TRIVANDRUM,
14TH DECEMBER 1935.

From

R. Vasudeva Poduval Esq. B. A.,
Superintendent of Archæology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

Sir,

I have the honour to submit herewith the Annual Report of the working of the Department of Archæology in Travancore for the year ending the 31st Karkatakom 1111 M. E. (1935—36 A. D.)

General

There was no change in the staff of the Department in the year. The Clerk-Typist of the office Mr. S. Suryanarayana Pillai availed himself of privilege leave for one month and two days from the 19th Vrischigom 1111 M. E. and also of sick leave for four months and eleven days in continuation. Messrs. P. Karunakara Panikkar, H. Kulattu Iyer and M. Sankararaman were appointed to act in the leave vacancy.

Mr. D. Srinivasan Potti the Photographer of the Department also availed himself of privilege leave for fifteen days from the 2nd Thulam 1111, and again for twentyfive days from the 15th Medam to the 8th Edavam 1111 M. E. and in continuation sick leave for forty three days. Mr. C. O. Ramachandran was appointed to act in the first instance; and Mr. M. Ramankutti Nair afterwards

Mr. V. Padmanabha Pillai the temporary Artist-Draftsman of the Department was confirmed with effect from the 1st Chingom 1111 M. E. (vide G. O. D. Dis. No. 451/36/Edn. dated the 20th March 1936) in the scale of Rs. 25—3/2—40.

Tours

I was away on tour for seventysix days in the year for the collection and exploration of antiquities in the State. The Pandit-Assistant spent twentynine days in camp. The places visited by us are given in Appendix A. The main object of our tours in the State was to visit ancient sites of historical, archæological or artistic interest with a view to finding out old inscriptions and works of art not hitherto brought to light. I was also away in Mysore as the State's delegate for a period of ten days in the month of Dhanu 1111 (December 1935—January 1936) to attend the eighth session of the All-India Oriental Conference.

G. P. T. 1215. 331. 2-12-1112. B

The work of the year consisted mainly of epigraphy, excavation and conservation.

Epigraphy.

An important discovery of the year related to an ancient Vaṭṭeḻuttu inscription in the village of Perumpaḻutūr in the Neyyāttinkara Taluk about 15 miles south-east of Trivandrum. The record is engraved on the surface of the ruined "*balipīṭha*" of an ancient Viṣṇu temple which once existed there. The place is known as Tirunārāyaṇattukāvu; and there is even now in the vicinity an old Nair house bearing the name of Nārāyaṇattukāvu. The temple, which must once have been in a flourishing condition, had fallen into ruins by the ravages of time; and the debris was covered by earth. The inscription is assigned to the . th century A. D., and belongs to the 10th year of the reign of the Āy-King Ko-Karunandaḍakkan, and refers to the construction of a "*balipīṭha*". Unfortunately the record is damaged at the end. Nevertheless, it is of great importance as it is the first of its kind discovered in the State north of Kuḻittura in South Travancore; and no lithic inscription of this king was discovered during the last 3 decades. The Tripparappu copper plate mentions one Aviyalan Radakkan, the Perumbanaikkan of Śrī vallabha of Viḻiñṉam, the manufacturer of arms and ammunition of Ko-Karunandaḍakkan; and it is not known whether the Viḻiñṉam mentioned in this record has any bearing on the same[1].

The second inscription was copied from the basement of the *Dvajastambha* of the Kanyā Bhagavati temple at Cape Comorin. It is in *Grantha* script and *Sanskrit* language. The engraving is not deep. Though the department had copied this inscription twice previously, the impression was defective; and the estampage now taken has enabled a proper decipherment of the same. The inscription begins with "Śubhamastu-Namastuṅga—Śiraścumbi—Candracāmaracāravē Trailōkyanagarārambhamūlastambhāya Śambhavē" and describes the *praśasti* of the Vijayanagar Dynasty of kings. It may be mentioned in this connection that there is also another inscription discovered at Cape Comorin relating to the Vijayanagar Kings.

The third lithic record was found on the left side of the pillar at the entrance behind the *Dvajastambha* of the Kanyā Bhagavati temple. It is dated in Kollam 740 Ādi 10 (1565 A. D.) and mentions one Dēviyār, daughter of Āṇḍicci Ammai of Īśanti-maṅgalam, who made some gifts to the temple. This inscription is also very much damaged.

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1. Vide page 199. T. A. S. Vol. I.

The fourth one is engraved on the western *prākāra* wall of the Kanyā-Bhagavati temple. It is in *Vaṭṭeluttu* script, and belongs to the Cōla King Rāja Rāja Kēsari Varman, and is dated in his fifteenth year (1000 A. D.). The purpose of the inscription is the gift of twentyfive sheep for a perpetual lamp. The record begins with the historical introduction beginning with "Tirumakalpōla-perunilaccelviyum" etc.

The next inscription was discovered in the Sthāṇunāthasvāmin temple at Śuchīndram. It is engraved on the northern wall of the gate of the eastern *Gōpura*; and refers to the construction of the temple *Gōpura* in Kolam 720 (1545 A. D.) by King Viṭṭala. The text of the record is engraved in the *Grantha* script; and a translation of it in Tamil is also found just below. Unfortunately both the Grantha and Tamil portions of the record are very much damaged.

The sixth inscription relates to a well preserved lithic record engraved on the four sides of a standing stone, west of the *Gōpura* of the Sthāṇunāthasvāmin temple, Śuchīndram. Its script is in Tamil; and it is dated in *Saka* 1620 *Kollam* 850 *Māśi* 26. It refers to the settlement of accounts in connection with the "*pūja*" and the special feeding "*Santi*" "*Udama*" etc. of the temple of Sthāṇunāthasvāmin between *Svarūpam* (king) and the temple Assembly. The last of the epigraphical records copied in the year was also from Śuchīndram. It is engraved on the north wall of the main gate of the *Gōpura* in front of the temple. It is in Tamil script and is dated in Kollam 622 (1447 A. D.). This inscription is important as it mentions the additional title of Śaṅkaranārāyaṇa Mūrti Vēlaikāran to the Travancore King Bhūtala Vīra Rāma Varma. It states that when the king was encamping in his palace at Talaikuḷam in Malaimaṇḍalam, he ordered certain "*pūjas*" to be performed in the temple of Tiruvēṅkatamudayār on the day of the natal star Rōhiṇi of Viṭṭalēśvara the Vijayanagar Viceroy, out of the saving resulting from the abolition of certain posts such as *Kēlvi*, *Āṇai* etc., except Śrī-Kāryam and Śrīkārya Kaṇakku.

A copy of a copper plate grant was also examined in the year similar to the one published in Vol. VIII. page 13, of the Travancore Archæological Series, belonging to the reign of Vēṅkatarāya the Vijayanagar King. Its script is Nāgari and its language is Sanskrit. The date of the inscription is Śaka 1508 Vyaya, Kārtika, Utthāna Dvādaśi of the bright half of the moon. The record relates to the gift of a village named Śrī-Parti Kulaśēkara Nallūr near Kṛṣṇasamudram to various Brāhmins belonging to different families,

Excavation.

An aspect of archæological work which had long remained to be taken up by the Department related to excavation. A preliminary attempt in the direction was made last year at the ancient site of Tṛkkākkara, where, after trial diggings, it was found possible to exhume a few relics of old monuments. This year, a systematic attempt was made to continue that work. The excavation was started on 24-11-1111 on the western side of the temple from north to south to unearth the old boundary wall built of laterite stone. The place was so overgrown with vegetation that at the outset it had to be cleared before any digging could be commenced. Secondly, there was the lack of skilled labour at the spot; and the local workmen had to be trained in the use of the pickaxe and the spade lest they should damage the precious relics. At first, a trench of two feet width was dug to trace out the relics of the old wall. After that the excavation was started from the top surface to a depth of seven feet and in some places to ten feet, before the old laterite wall could be exhumed. A distance of about 580 feet was dug; and then it was found that the whole wall was built of laterite stones each measuring 17" in length, 10" in breadth, and 6" in thickness. In the course of the excavation, the relics of the old *Gōpura* of the temple and also the basements of five chambers and the foundations of a building were discovered. After this was done, the work was continued on the other three sides also; and the relics of the boundary wall to a depth of 2 feet were traced. When this was finished, the accretions of earth and shrubs on the old masonry walls were scraped and removed. Within the precincts of the temple there was dense jungle which also was removed before any further work was done. In the course of clearing, a broken stone image of Viṣṇu, one of Nāgayakṣi, a stone lamp and a bronze horn cap were discovered. Of these, the Viṣṇu image measures 11" in height and 7" in breadth, and the Nāgayakṣi 10" × 6". Of the two, the Viṣṇu image is a good example of indigenous sculptural workmanship suggesting an air of spiritual force and repose. The length of the stone lamp is $7\frac{1}{3}$" and its breadth is 4". In the course of the excavation about 2200 c. ft. of earth was removed; and the average excavated width was about 5ft., and depth $3\frac{1}{2}$ft. Of the excavated wall, a length of about 120 ft. was built on hard laterite surface. The total length of the wall after excavation was found to be 560 ft. of which the space occupied by the Gōpura is 35 ft. Round the premises, the remnants of four old temples were also exhumed, but nothing except the old stone basement to a depth of about 2 ft. was found,

To face page 4.

View of the excavated outer wall of the temple at Trikkākkara.

View of the excavated circular Sricoil at Perumpalutūr.

The second excavation undertaken in the year was at Cape Comorin, at the site of the old Guhānāthasvāmin temple, with a view to exhuming the inscriptions engraved on the base of the shrine. On the three sides of the temple an area of about 200 ft. in length, 28″ in width, and 12″ in depth was excavated. In the course of the work, thirtyfour stone slabs containing inscriptions were exhumed; (all these records have been already published by the Department); and one bas-relief 5¼ ft. in length, 1½ ft. in thickness and 1½ ft. in breadth containing exquisite stone sculptures; also a stone image of Kālabhairava 2′ × 1′ × 6″, and a Kaivari or parapet stone 4½′ × 2½′ × 1¼′ containing an inscription were discovered. Of these, the women figures in the bas-relief are a marvel of delicate grace and beauty with carefully modelled limbs. They have also an expression of delicate strength in the structure of their body. The image of Kālabhairava is broken. Nevertheless it has an expression of a spiritual presence heightened by a graceful vitality and rhythm. Besides these, the relics of a stone wall 56 ft. 9 ins. in length were also unearthed at the side to a depth of about two feet. The whole place was covered with dense thickets and thorny bushes; and these had to be removed before any work could be done at the spot.

The most important of the excavations in the year was the one undertaken at Nārāṇattukāvu in Perumpaḷḷutūr. An inscription in *Vaṭṭeḻuttu* script was discovered at the site early in the year which, when deciphered, led me to believe in the existence of an old temple there. The place was overgrown with dense vegetation: and there was absolutely no trace of any monuments disclosed to public view. After digging trial trenches, the existence of a stone structure came to light. Continuing the excavation to a depth of 6 ft. from the surface, I came across the foundations of the Garbhagṛha of an old temple, together with the broken pieces of a Viṣṇu image. The basement of the edifice is circular and measures 11 ft. in radius. The inside measurement of the structure after the excavation is 7 ft. square. The Viṣṇu image is 3 ft. high from the pedestal and 1 ft. wide. The figure of this image is of skillful workmanship and is remarkable for its power of expression and quiet serenity. Continuing the excavation seven stone pillars of the temple were discovered. Each of these measured 5 ft. 2 inches in length and 9 inches in thickness. The remnants of the old *maṇḍapa* in front of the Garbhagṛha were also come across; and the slabs with which it was built were each found to measure 10½ ft. in length, 2 ft. 2 inches in width and 10 inches in thickness. The *maṇḍapa* must have been about 10¼ ft. square.

The total expenditure incurred on excavation in the year was Rs. 294 chs. 24 and cash. 5.

Conservation.

This important branch of Archæological work received in the year an increasing recognition; and my main attention was concentrated on the preservation of the ancient palace at Padmanābhapuram in which an important discovery of old mural paintings was made by me last year. The place is so decorative and so full of historical and architectural interest that it was thought imperative that necessary steps should be taken to make it an object of special attention and care. For a number of years the importance of this palace was not recognised; and much vandalism was perpetrated resulting in the destruction of some of the precious edifices. Portions of the palace were also used for local official purposes. The palace buildings are under the charge of the revenue authorities; and their maintenance and repair are looked after by the Marāmat Department. With a view to treating this monument with the loving care and historic reverence that it demands, Government was addressed on the special character of this grand old palace and on the necessity of a legislation for the preservation of ancient monuments in the State. Government were pleased to accept my suggestion, and to order the following recommendations being carried out expeditiously as the first step in the conservation of the ancient palace.

(1) That the inner and outer walls of the palace be white-washed and plastered with *chunam* to give them an appearance of grace and cleanliness.

(2) That the wooden doors, windows, ceilings and rafters of the buildings of the palace be repaired, cleaned and painted with wood-oil or any other wood preservative.

(3) That the loose windows and doors be permanently fixed.

(4) That the floors of the various rooms be repaired and painted with black plaster as of old.

(5) That the patches on the walls inside and outside be filled.

(6) That the modern tiles be replaced by the old Dutch tiles known also as R. P. tiles particularly on the eaves of the main four storeyed building containing the mural paintings.

(7) That the crested ridges of the above-mentioned building be replaced wherever they are missing.

To face page 6.

View of the Palace at Padmanābhapuram containing mural paintings.

To face page 7.

Painting of Harihara
Padmanabhapuram Palace.

(8) That the coating of *chunam* on the sculptures and inscriptions of the *Navarātri Maṇḍapam* be removed.

(9) That the local 1st Class Magistrate's Court, the Dēvaswam and Marāmat offices, and the Pakuthy Cutcherry be shifted from the Palace buildings.

(10) That sign boards and labels be put up on the different structures in the Palace.

(11) That steps be taken to preserve the exquisite murals and to copy and reproduce them.

Government were also good enough to sanction a sum of Rs. 4500 for the purpose of repair and renovation suggested by me; and they were carried out in the year by the Marāmat Department in consultation with me. Later, Government sanctioned another sum of Rs. 2750 being provided for the restoration and preservation of the murals in the Palace ; and the work has been taken up. As a first step in that direction, outline tracings of four panels depicting Hari Hara, Arddhanārīśvara, the Dance of Naṭarāja and Ganēśa worship were taken up and completed in the year. They have since been reproduced in colours.

The painting of Hari Hara ($3'3\frac{1}{2}'' \times 1'2''$) depicts the figure of Viṣṇu on the left side and that of Śiva on the right, the former being painted in bluish green colour and the latter snow white. This picture symbolises the religious catholicity so characteristic of Hinduism in India, and shows the unity of Śaivism and Vaiṣṇavism.

The figure has four hands, the back right hand holding a *Paraśu* or battle axe, and the front right a broken *kapāla*, while the back left hand holds a Śaṅka or conch, and the front left, in *Katyavalambita* pose resting on a *gada* the top of which is shaped like a *Cakra* On the hands are seen Kaṭaka, Valaya, Kēyūra, Aṅgada and other ornaments. A garland of skulls is found on the breast of Hara ; while Hari wears a *Hāra* or garland of pearls. The left half has a *Vanamāla* in addition to these. Both the figures of Hari and Hara have necklaces, the neck of Hara being painted in blue. Hara is clad in elephant or tiger skin, and Hari has a Pītāmbara.

On both the figures are seen Udarabandha and Kaṭībandha. The legs of the two halves are straight and in *samabhaṅga* posture and have on them anklets of different kinds. An Yajñōpavīta is also seen on the body, the one of Hara being of Nāga. On the ears are found *Kuṇḍalas*; Hari wearing a *Padmakuṇḍala* and Hara a *Simhakuṇḍala*. The figure of Hara has his third eye on the right forehead, and a *Jaṭā-makuṭa* adorned with Gaṅga and a crescent

moon, while Hari has a *Kirīṭa* set with precious stones. Behind the image of this whole figure, a Śrī-Cakra is seen which extends down to the legs. Two Ṛṣīs with their hands in *añjali* pose over their head are seen on either side; and the whole figure is painted standing on a *Padmapīṭha*. This painting is drawn with a delicacy and sympathetic care and with an economy and restraint combined with a grand imagination which gives us the impression of a quiet and restful pose coupled with a magnificence of strength and majesty.

The picture of Arddhanārīśvara ($3'7\frac{1}{2}'' \times 1'6\frac{1}{2}''$) which was next copied, is beautifully painted with symmetry and rhythm and a heightened vitality and graceful line of decoration. This figure symbolises the commingling and harmonising of the virile qualities of man with the gentle qualities of woman. In it we get the impression of the mellowing of strength and intellect with gentleness, sympathy and tenderness reaching out to the infinite. In this picture the right half is occupied by the figure of Śiva and the left half of Pārvati. The male half has a *jaṭāmakuṭa* adorned with Gaṅga but without the crescent moon. On the ear is seen a Simha Kuṇḍala, and the third eye is painted on the forehead. The female part of the figure is painted in green colour and has a *Karaṇḍa Makuṭa*, a knot of hair with bands of jewelled ornaments and garlands. On the ear is seen a *Patra Kuṇḍala*; and different kinds of *Kaṅkaṇas* and *Kēyuras* adorn the hands. There are necklaces on the neck and a garland of pearls on the breast. A red silk cloth with *Kuñchas* which descends to the anklets is also shown kept in position by Udarabandha and Katībandha. A number of anklets give the legs an added grace and beauty. The whole figure of Arddhanārīśvara is depicted with four hands, the right upper hand holding a *paraśu*, the lower one a *triśūla*, and the left upper hand having a *Pāśa*, the lower arm holding a red lotus flower. The figure is painted as standing on a lotus pedestal with a background nicely decorated, in which four devotees, two on either side with their hands joined in *añjali* pose and raised to the breast are painted. They are the Ṛṣis worshipping the Śiva-Śakti; and their long black beards have a realistic touch about them. An exquisite wistful disillusionment pervades this picture; and there is in it a marvellous power of draughtsmanship combined with a glowing refinement of colours.

The third figure ($4\frac{3}{4}' \times 3\frac{1}{2}'$) copied is that of the Dance of Naṭarāja. In artistic finish and expression, it is not so exquisite as the one already copied by the Department from the temple at Ēṭṭumānūr in the previous year. The whole picture is resplendent with an exhuberant richness of detail and has a fairly high order of emotional and artistic expression.

To face page 8.

Painting of Ardhanarīswara
Padmanabhapuram Palace.

To face page 9.

The Dance of Natraja : Padmanabhapuram Palace.

What is seen in the picture is the motif of a pulsating life, the energy and rhythm of the life's force in the universe, a motif unique in its grandeur, solemnity, vitality and execution. The great God Śiva is depicted as performing his dance of creative energy, sending waves of life through inert matter. A sense of rapture and a grace of balance and movement are beautifully expressed in this picture. The artist who has painted this picture has followed the *Uttamadaśatāla* measurement and has used the red, white, green and black colours in painting the various figures. A sixteen-armed Śiva is a unique conception peculiar to Kēraḷa. Unlike the figure of Naṭarāja in the Ēṭṭumānūr temple, we find in the Padmanābhapuram painting the right and left legs of Śiva placed on the Apasmāra. In the Ēṭṭumānūr painting, it is the left leg that tramples on the demon. The right and left hands of the Apasmāra are depicted in the Ēṭṭumānūr painting as holding the tail of a snake whose hood is raised near his right leg. In both, the Naṭarāja figure is painted in white colour as though smeared by ashes. The forearms and the legs below the knee and the belly below the navel are seen smeared with *Sindūra*. The figure has sixteen hands, the right seven holding a *paraśu*, *aṅkuśa*, *damaru*, *snake*, *agni*, broken *Kapāla* and a *śūla* respectively, while the eighth one has a *Rudrāksa* garland. In the left seven hands are seen a Mṛga, *Jvālāmāla*, *pāśa*, *asi*, *ghaṇṭa*, Kapāla and *Ṛsabha* on a long pole; and the eighth one is in the *Daṇḍahasta* pose and holds two iron jingling poles. On the ears of the Naṭarāja figure are seen *Kuṇḍalas* one of which is *yāḷikuṇḍala*. The mark of *kāḷākūṭa* devoured by Śiva is also shown in the figure painted on his neck. The neck has a Kapālamāla, while Jvālāmāla goes down through behind the head from the raised left hand to the extent of the right knee. The right leg is a little raised and a number of figures of demons such as Jwalamukhi, some Gods such as Brahma, Viṣṇu Gaṇēśa, and Subrahmaṇya with their vehicles, and Pārvati riding on a bull are also painted in this picture. Some of the figures in this panel are stiff and conventional, but the whole picture has in it a powerful effect of light and shade. A gorgeous glowing colour bathed in a wonderful golden red hue, bringing about a magnificence of strength and majesty, is a pervading characteristic of the whole painting.

The worship of Gaṇēśa ($4' \times 3'4\frac{1}{2}''$) is the other panel that was copied from the palace in the year, in which there is a portion depicting a party of musicians with a unique grace and suppleness. The figures in it are realistic, and full of grace and vigour despite their wistfulness and not withstanding the hardness of their outlines. There is an atmosphere of captivating domesticity about

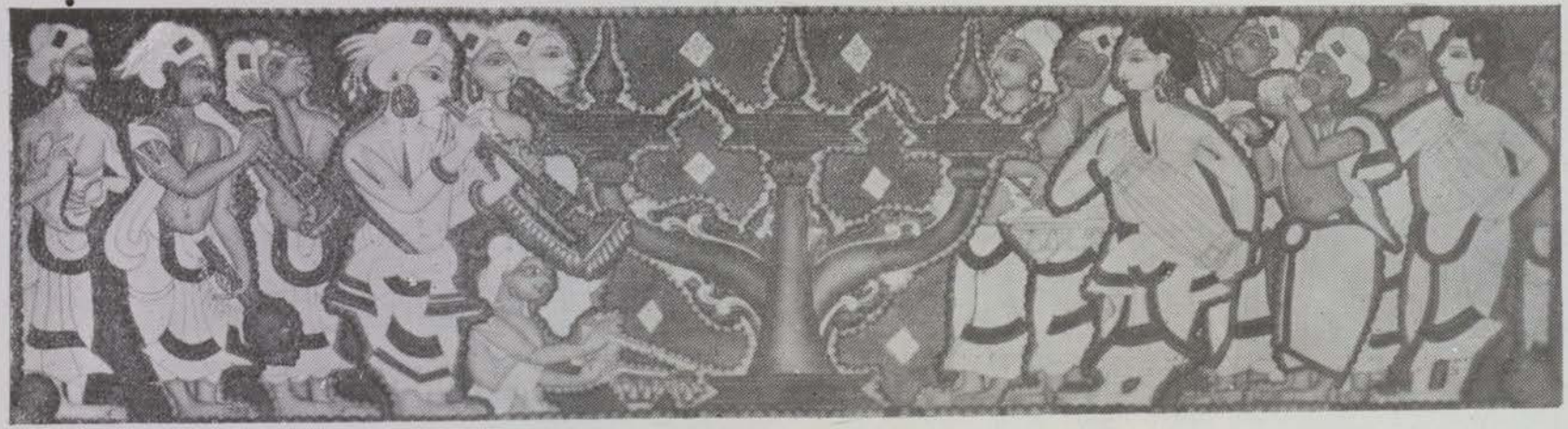
them. What gives them a distinguishing character is the exquisite suavity and deliciousness of look and ornaments, all beautifully shaped and resplendent with expression. There is a dreamy and languorous magic about them: and the whole scene gives an air of playfulness without being trivial, grandiose without being pompous, dainty without being empty and carefully compounded without being stilted. On the whole, it is a strangely arresting composition of figures.

In addition to the above, a mural painting of supreme interest, depicting as it does a palace scene, was discovered in the Karuvēlappura Māḷiga attached to the Fort palace at Trivandrum. It belongs to the early 18th century; and though it is considerably damaged, I was able to take an outline copy of a portion of it measuring 3′2″ × 1′4½″, representing a court scene, in which the treatment of the women figures is a masterpiece of realism and pictorial arrangement. There is in it a brilliance of finish and artistic expression, and above all, a fascinating element of beauty and grace brought about by the perfection of the bodily decoration and finish of the various women figures. The coiffeurs of these figures have a magnificence and delicate finish; and they are drawn with wonderful accuracy. One figure in it, that of an old princess of the Royal Family holding *Rudrāksa* beads and watching something that is going on is very life-like and has a boldness and naturalness of conception. The costumes of all the women figures are charming; and their braided hair together with the various jewels and ornaments they wear particularly the bracelets, ear-rings and nose rings have a great local interest and beauty. Each figure is different in its expression from the rest, and in each there is a fascination brought about by a creamy lusciousness of paint, and pomp of stylishness, serenity and poise.

Miscellaneous.

Information was received in the year of the visit of Mr. H. Hargreaves, Retired Director General of Archæology in India, as representative of the Museums Association, London in the course of his tour on a survey of the museums of India and Burma; and under orders of Government, the work of preparing a catalogue of the exhibits in the Government Museum, Trivandrum, was undertaken and finished in the year. Later, Government were pleased to place the Museum under my administrative control, combining it with the Śri-Chitrālayam (the State Picture Gallery). I took charge of the institution on the 20th Karkatakam 1111; and within a few days, the re-arrangement of the exhibits of the arts and crafts section was

To face page 10



The Panel of Musicians (Padmanābhapuram Palace)

taken up by me. In my task, I had the benefit of the advice and co-operation of Dr. James H. Cousins who happened to be in Trivandrum at the time. Towards the end of the year, the main central hall of the Museum was completely overhauled; and the superfluous geological and ethnological exhibits were removed to the Library building which has since formed an annexe to the main Museum.

Secondly, the compilation of a topographical list of inscriptions in the State which was under preparation for the last few years was almost completed in the year.

Sri Chitralayam.

In my report for 1110 M. E. mention was made of the organisation of a State Picture Gallery called the Śri Chitrālayam under the auspices of Government and as an annexe of the Archæological Department. On the 9th Kanni this year, the institution was opened by His Highness the Maharaja; and since then, it has been placed under my supervision. The Gallery now contains a representative collection of ancient, medieval, and modern Indian paintings, and also specimens of Tibetan, Chinese and Japanese art. A considerable portion of my time in the year had to be spent in the working of the institution.

Publication.

The first proof of Vol. IX of the Travancore Archæological Series has been seen through the Press and the strike-off order for Vol. VIII was given.

Subjoined is a statement of the receipts and expenditure of the department.

Expenditure.

	Rs.	Chs.	C.
Salary of Superintendent	3000	0	0
Establishment	2638	20	7
Travelling Allowance.	741	6	4
Contingency.	1552	23	0
Total.	7932	21	11

Receipts.

	Rs.	Chs.	C.
Sale of Elements of Hindu Iconography.	195	0	0
Sale of Archæologial Publications.	1	24	0
Total.	196	24	0

I have the honour to be,
Sir,
Your most obedient servant,
R. VASUDEVA PODUVAL,
Superintendent of Archaeology.

APPENDIX A.

PLACES VISITED BY THE SUPERINTENDENT OF ARCHÆOLOGY IN THE YEAR 1111 M. E.

	No. of days.
Chingam.	
Padmanābhapuram. Kiḷimānūr.	6
Kanni.	
Vaikam. Udayampērūr. Pārthivapuram.	5
Tulam.	
Cape. Vattakkōtta. Padmanābhapuram,	2
Vrischigam.	
Mankuḷam. Rajākamaṅgalam. Bhūtapāṇḍi. Lāyam. Erachakuḷam. Peruvila. Kaḷḷiyānkādu. Villukuri. Eraniel. Chāthankuḷam. Brahmapuram.	3
Dhanu.	
Tanjore. Madras. Bangalore. Bombay.	16
Makaram.	
Udayagiri. Punalūr. Aṣṭamaṅgalam.	4

Appendix A. — (*contd.*)

	No. of days.
Kumbham	
Padmanābhapuram Cape.	2
Minam.	
Perumpāvūr. Kallil. Malayāttūr. Kōṭṭapuram. Paḷḷipuram.	6
Medam.	
Perumpaḷutūr. Manalikara.	4
Edavom.	
Pāḷūr. Śastānkōṭṭai.	10
Mithunam.	
Kulaśēkharapuram. Ṭṛkkākkara.	12
Karkatakam.	
Pulikōṇam. Padmanābhapuram. Perumpaḷutūr.	6
Total.	76

Places visited by Pandit-Assistant.

	No. of days.
Chingam.	
Padmanābhapuram.	1
Kanni.	
Nāgercoil. Kaṇiyākuḷam.	1
Thulam.	
Padmanābhapuram.	1
Makaram.	
Eraniel.	3
Medam.	
Kuḷattūpuḷa. Tenmalai. Perumpaḷutūr. Chenkōṭṭa. Klāngād.	8
Mithunam.	
Cape Comorin. Śuchīndram.	8
Karkatakam.	
Puliakottukōnam. Perumpaḷutūr.	7
Total	29

APPENDIX B.

List of Inscriptions copied during the year 1111 M. E.

No.	Place.	Dynasty.	King.	Date.	Language & Script.	Remarks.
1	On the side base of the ruined *Balipītha* in the Viṣṇu temple unearthed at Nārāṇattukāvu near Perumpaḷutūr in Neyyāttinkara.	Āy.	Ko-Karunandaḍakkan.	10th year Kanni Jupiter in Karkataka.	Tamil in Vaṭṭeḻuttu	Damaged at the end. The record refers to the construction of the *balipītha* and offering rice on it.
2	On the four sides of *dvajastambha* of Kanyābhagavati temple, Kanyākumāri.	Vijayanagara.			Sanskrit in Grantha.	Engraving of the inscription is not very deep. Hence object of the inscription has not been correctly known.
3	On the left side post at the eastern entrance behind the *dvajastambha* in the same.			Ko. 740. Adi 10.	Tamil.	Damaged. Seems to register a gift and refers to Dēvi, daughter of Āṇḍicci Ammai of Īśāntimaṅgalam.
4	On the back of the western wall of the same.	Cōla.	Rājakēsari.	15th year.	Tamil in Vaṭṭeḻuttu.	The inscription is highly damaged. seems to refer to the gift of 25 sheep for a lamp.

5	On the northern wall of the eastern *gōpura* gate of the Sthāṇunāthasvāmin temple, Śuchīndram.	Vijayanagara.	Viṭṭala.	Ko. 720 Āvaṇi, Kṛṣṇa-Jayanti.	Grantha and Tamil.	Damaged. The former portion of the record is in Sanskrit language in Grantha script and the latter portion is in Tamil. The record refers to the construction of the *gōpura*.
6	On four sides of a standing stone west of the eastern *gōpura* in the same.	Travancore.		Ko. 880 Māśi 26 Su. 10 Thursday.	Tamil.	Registers a settlement of accounts in connection with *pūja*, *viśesapūja*, *śanti-udamai* etc., between *svarūpam* and temple assembly.
7	On the north wall of the eastern *gōpura* gate in the same.	Do.	Śaṅkaranārāyana Mūrti-Vēlaikāran Venṟumaṉkoṇḍa Bhūtalavīra Rāmavarmar *alias* Jayatuṅganāṭṭu Mūttavar.	Ko. 722 Tulam Tuesday Aniḻam.	Do.	Records that the king while he was encamping in his palace at Talaikuḷam in Malai-mandalam, he ordered certain "*pūjas*" be performed in the temple of Tiruvenkatam-Udaiyar for the merits of Viṭṭalēśvara.

LIST OF COPPER PLATES COPIED IN THE YEAR 1111 M. E.

No.	Place.	Dynasty.	King.	Date.	Language & script.	Remarks.
1	Copy of a copper plate from Kṛṣṇasamudram.	Vijaya-nagara.	Venkatarāya.	Sa. 1508 Vyaya Kartika Utthāna Dvādaśi.	Sanskrit in Nāgari.	Registers a gift of village named Śrī-Partikulaśēkharanallūr near Kṛṣṇaṣamudram to a number of Brahmins of different families.

APPENDIX C.

LIST OF PHOTOS TAKEN DURING THE YEAR 1111 M. E.

		Size.
1.	Stone image at Padmanabhapuram Palace	half plate.
2 to 5.	Mural paintings at the same palace.	full plate.
6.	Image of Agastya (stone) in the Museum, Trivāndrum.	half plate.
7.	An old painting of Ramavarma *alias* Dharmaraja inside the Palace, Trivāndrum.	half plate.
8.	Photo of the outline of mural painting from Cochin State.	full plate.
9.	Siva and Parvati, outline of the painting from Tirunandikara Cave.	full plate.
10.	Lady's Toilet (outline)	full plate.
11.	Kamadeva Do.	full plate.
12.	Raja Rajeswari Do.	Do.
13.	Narada Do.	Do.
14.	Subrahmaṇya Do.	Do.
15 to 18.	Photo of the Ravi Varma paintings in the Sri Chitralayam.	Do.
19.	Hari-Hara (outline of the painting from Padmanabhapuram Palace.	Do.
20.	Gaṇēśa worship (outline) Do.	Do.
21.	Natarāja's Dance (outline) Do.	Do.
22.	Śāsta hunting (outline of the painting) at Sri Padmanabhaswami Temple, Trivandrum.	Do.
23.	Around the Guhānāthasvāmin Temple, Cape Comorin.	Do.
24.	Excavation in front of the same temple.	Do.
25.	Tank view (excavated) at the same place.	Do.
26.	Another view of the same.	Do.
27.	Stone Pillar containing Inscription.	Do.
28.	Distant view of the same temple.	Do.
29.	Kālabhairava (stone) at the same temple	half plate
30.	General view of the Vamana temple at Tṛkkākara.	full plate.
31.	Tank and temple of the same place.	Do.
32.	Area covered with vegetation at Do.	Do.
33.	Laterite wall (excavated) at the same place.	Do.
34.	Clearing vegetation in the same place	Do.
35.	General view of the wall (excavated) at the same place	Do.
36.	Process of scraping the top surface of the ancient wall.	Do.

37.	Basement of an old structure(excavated)	full plate.
38.	Process of excavating laterite wall.	Do.
39.	Distant view of the excavated wall at the same place.	Do.
40.	View of the excavated wall at Gōpuram.	Do.
41.	View of the excavated monuments at the same place.	Do.
42.	Basement of old structures.	Do.
43.	View showing the old chambers.	Do.
44.	General view of the temple ground at the same place.	Do.
45.	View of the Northern Gōpuram (excavated) at the same place.	Do.
46	Basement of an old circular shrine(excavated) at the same place.	Do.
47.	Basement of an old quadrangular shrine.	Do.
48.	View of the western Gōpuram (excavated)	Do.
49.	Photo of an old Balikal	Do.
50.	General view of the Turuthu.	Do.
51.	Image of Nagayakshi and Visnu.	half plate.
52.	Photo of the area covered with vegetation at Perumpaḷūtur.	full plate.
53.	Photo of clearing vegetation in the same place.	Do.
54.	Photo of excavating circular Śrīkoil at the same place.	Do.
55.	Photo of the circular Śrīkoil (after excavation) at the same place.	Do.
56.	Central Hall of the Napier Museum, Trivandrum.	Do.
57.	Side view of the same Hall.	Do.
58.	View of the Rangavilasam Palace, Trivandrum.	Do.
59.	Central Hall of same place (upstairs)	Do.
60.	Corner view of the same hall.	Do.
61 to 63.	Views of the Sri Chitralayam, Trivandrum.	Do.
64.	Central Hall of the Sri Chitralayam, Trivandrum	Do.
65 to 67.	Side rooms of the Sri Chitralayam.	Do.
69 to 72.	Pūja Eduppu procession at Trivandrum.	Do.
73 to 76.	Opening of the Rubber Factory.	Do.
77 to 81.	Opening of the Sri Chitralayam.	Do.
	Bromide prints taken in the year.	334 prints

APPENDIX. D.

LIST OF ADDITIONS TO THE LIBRARY IN 1111 M. E.

1. Kudumbaporuty and service Inam lands attached to Mathilagom.
2. Studies in the history of the third dynasty of Vijayanagar.
3. Town planning in ancient India.
4. Some contribution of South India to Indian culture.
5. Culture and costume ; race origins of the past unveiled.
6. The Geographical Dictionary of ancient and medieval India.
7. Calcutta Oriental Series.
8. Calcutta University Anthropological papers No. 6.
9. The first outlines of a systematic Anthropology of Asia.
10. Calcutta Sanskrit Series ; Abhinaya Darpanam.
11. Ten Upanishads
12. Indian civilization and its antiquity.
13. Chronology of ancient India.
14. A study of ancient Indian Numismatics.
15. Social life in ancient India.
16. Studies in Vatsyayana's Kama Sastra.
17. Greater India Society Publication No. 3.
18. Chosen Poems. Presented by Grant Duff.
19. Growth of caste in India.
20. The Music of the orient and occident.
21. Proceedings and Transactions of All India Oriental Conference, Baroda 1933.
22. Intelligent man's guide to Indian Philosophy.
23. The wild tribes in Indian History.
24. Pearls of the faith of Islam's Rosary. (presented)
25. The Gangas of Talkad.
26. The University of Nalanda.
27. Music.
28. The Pallava Geneology.
29. Beginnings of Vijayanagar History.
30. Studies in Pallava History.
31. An Introduction to the study of costume from Nudity to Raiment.
32. Ballads of North Malabar.
33. A study in synthesis.
34. Travancore administration Report for 1110 M. E.
35. India's outlook on life.
36. Dr.S. Krishnaswamy Aiyengar Commemmoration volume
37. Bharathiya Chitrakala.
38. The story of civilization Vol. I.
39. Do. Vol. II.

40. The ideals of Indian Art.
41. The year book of oriental art and culture. 1924 to 1925.
42. The Himalayas in Indian Art.
43. The Hand book of Indian Art.
44. The Transformation of Nature.
45. The History of fine arts in India and Ceylon.
46. Studies in Indian Painting.
47. Indian Sculpture and Painting.
48. History of Indian and Indonesian art.
49. An introduction to the study of Medieval Indian sculpture.
50. The year book of Oriental Art. Vol. II plates.
51. Hindu Art in its social setting.

List of other Additions.

1. Annual Report of the Archaeological Survey of Mysore.
2. Do. of the Archaeological Department, Cochin State.
3. Bulletin of the Bhandarkar Research Institute, Poona.
4. Annual Report of the Archaeological Survey of Ceylon.
5. Journal of the Behar and Orissa Research Society.
6. Indian Historical Quarterly.
7. Dwaja.
8. LeMonde Orientale
9. Bibliography of Indian Archaeology, Kern Institute, Leyden.
10. Publications of the Varendra Research Society.
11. Bulletin of the Dacca University.
12. Journal of the Mythic Society, Bangalore.
13. Publications of the Madras University.
14. Do. of the Annamalai University.
15. Bulletins of the Madras Government Museum.
16. Report of the Watson Museum of antiquities, Rajkot
17. Bulletin of the Fine Arts Museum Bostom.
18. Annual Report of South Indian Epigraphy, Madras.
19 Journal of the Andhra Research Society,
20. Annual Report of the Pudukotta Museum.
21. Journal of the Calcutta Oriental Society.

Journals Subscribed.

1. Indian Art and letters,
2. Architectural Review.
3. Journal of the Indian Society of Oriental Art.
4. Indian Culture.
5. Journal of the Greater Indian Society.

ARCHÆOLOGICAL DEPARTMENT

ADMINISTRATION REPORT

1112 M. E.

Frontispiece Plate 1.

VIEW OF PADMANABHAPURAM PALACE.

Proceedings of the Government of His Highness the Maharaja of Travancore.

Read :—

The Administration Report of the Archæological Department for the year 1112 M. E. (1936-37 A. D.) forwarded by the Director with his letter No. 73/38, dated the 20th February 1938.

ORDER D. DIS. No. 375 OF 38/EDN.,
DATED TRIVANDRUM, 16TH MARCH 1938.

RECORDED.

2. Twelve inscriptions hitherto not brought to light were collected from South Travancore and deciphered by the Department during the year under review. Six images in stone representing the figures of Viṣṇu, Subrahmaṇya, Gaṇēśa, Nāga &c., were discovered in the Tiruvitāṅkōdu temple in South Travancore. The wood-carving in 45 panels all round the four walls of the Rāmasvāmi temple at Padmanābhapuram belonging to the 18th Century A. D. in the reign of Rāja Mārttāṇḍa Varma, the maker of Modern Travancore, and depicting the entire story of Rāmāyaṇa, was examined in detail. They are exquisite works of art, illustrative of the excellence of the ancient artistic traditions of the State. Two mural paintings, one on the walls of the Tiruvāmbādi shrine in the Śrī Padmanābhasvami temple, Trivandrum, belonging to the 14th century A. D. and depicting a music party of women &c., and the other in the Kṛṣṇapuram Palace in Central Travancore, belonging to the 18th century A. D. and representing the Puranic story of Gajendra Mokṣa, were also found out during the year.

3. Some monuments of the neolithic age in the Thengakkal Estate near Vaṇḍiperiyār on the High Ranges were excavated. They were found to be cairns containing underground cists made of granite slabs, or prehistoric burial chambers. Some of the cists contained burial urns and others were empty. Trial diggings at Vellimalai near Eraniel brought to light 20 sepulchral urns of which two were unearthed. One of them contained two axes. These relics are supposed to belong to the iron age.

4. A Regulation for the preservation of ancient monuments and objects of archæological, historical, and artistic interest was passed during the year. Besides the usual maintenance of the

historical monuments such as forts, palaces, tombs &c. special attention was paid to the conservation of the Padmanābhapuram Palace by carrying out the necessary repairs and copying the murals therein.

(By Order)

N. KUNJAN PILLAI,

Chief Secretary to Government.

To

The Director of Archæology,
The Superintendent, Government Press.
The Central Printing Office.
The Legislative Section,
The Account Officer.
The Press Room.

OFFICE OF THE DIRECTOR
OF ARCHAEOLOGY, TRIVANDRUM,
DATED 15TH FEBRUARY, 1938.

From

R. Vasudeva Poduval Esq., B. A.,
Director of Archæology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

Sir,

I have the honour to submit herewith the Administration Report of the Department of Archæology in Travancore for the year ending the 32nd Karkaṭakam 1112 M. E. (1936-37).

General.

Mr. K. Sivaramakrishna Sastri, the Pandit Assistant of the Department, was appointed in the year as Chief Pandit in connection with the work of cataloguing the manuscripts of H. H. The Maharaja's Palace *Granthappura*, and those of the Office of the Curator for the publication of oriental manuscripts (*vide* G. O. R. O. C. No. 1828 /36/Edn., dated 17th April 1937). He was relieved on the afternoon of 18-9-1112 and directed to report himself for duty to the Curator for the Publication of Oriental Manuscripts. In his place, Government were pleased to appoint Vidvan V. R. Parameśvaran Pillai, Malayalam Pandit of the Scott Christian High School, Nagercoil (*vide* G. O. D Dis. No. 802 of 37/Edn., dated 12th June 1937) and he took charge on the forenoon of 3-11-1112.

Mr. V. Padmanabha Pillai, Artist Draftsman, availed himself of privilege leave for four months with effect from 1-4-1112, and in continuation sick leave for the rest of the year. Mr. M. Subrahmanya Pillai was appointed to act in the vacancy (*vide* G. O. D. Dis. No. 1726/36/Edn., dated 5th December 1936).

Mr. D. Srinivasan Potti, the Photographer of the Department, proceeded on combined privilege and sick leave for four months with effect from 3-3-1112. Mr. M. Ramankutti Nair was appointed to act in his place.

Tours.

I spent 75 days in camp and the Pandit Assistant 25. The places visited by us are given in Appendix B. In the course of our explorations during the year, twelve new lithic records and

G. P. T. 1456. 411. 28 10-1113.

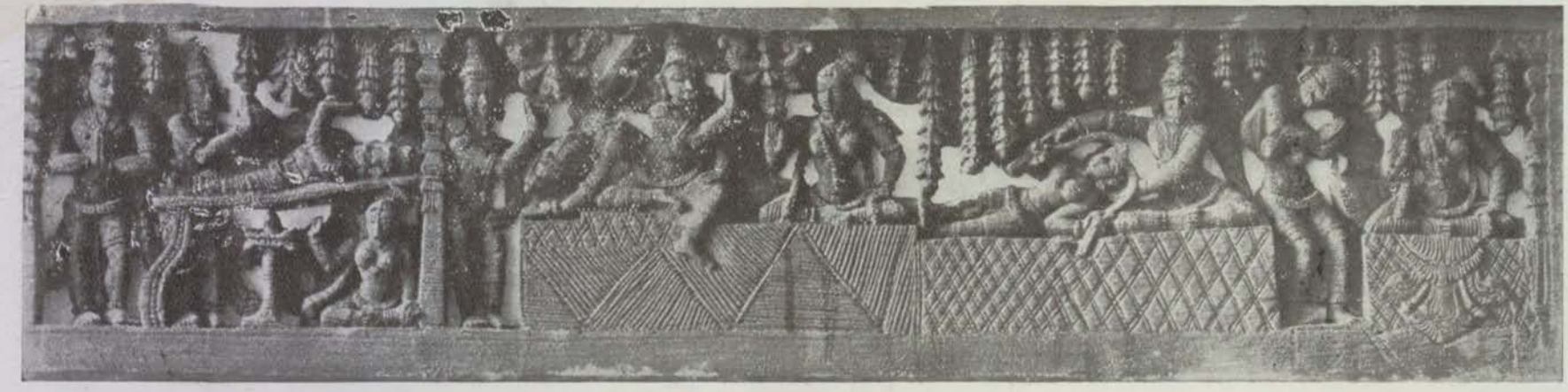
some important works of ancient art, not hitherto brought to light, were discovered. The inscriptions were copied and deciphered. An attempt was also made towards the examination of the relics of ancient art mentioned above and their identification and study. The work of the year is indicated at some length in the following pages.

Epigraphy.

Twelve new inscriptions were collected and deciphered in the year under review. The first four were discovered in Agastīśvaram, a village near Cape Comorin, famous for the Agastyaliṅga shrine, believed to have been consecrated by the sage Agastya. In the Kollam year 614 (i. e. A. D. 1439) the village was first colonised under commands of the then ruling King of Travancore, who set apart lands for men of different castes and professions. But at present we find only traces of the original occupation. It is believed that the people of Agastīśvaram migrated subsequently to Kariyamāṇikkapuram, a village near Idalākkudi, and other places. The inscription copied from a slab set up in the salt pans at Vāriyūr, near Cape Comorin, states that the salt pans were given to the God of Agastīśvaram for the merit of King Kulottuṅga Coladēva. The present temple contains two shrines, the northern dedicated to Agastyaliṅgamahādēva, and the southern to Viṣṇu. The Viṣṇu temple has no inscriptions, and judged from its architecture, seems to be a later construction. Of the inscriptions in the Agastyaliṅgamahādeva temple, one is engraved on the west base of the central shrine. It begins with "*Tirumadantaiyum Jayamadantaiyum*" and belongs to the second year of Tribhuvana Cakravartikal Śrī Vallabhadēva. It refers to Munnūṟṟuvamangalam, and mentions the officers of the king. The second one runs with the first and is dated in the fourth year of the king. It begins from the middle of the sixth line, and states that while the king was seated in Aḷakiya Pāṇḍyarājan Madattu Paḷḷikkettu in Tiruppūvaṇam, near Rājasingakkulam, provision was made for the feeding of fifty persons returning after *snāna* (i. e. bath), in Kanyātīrtha.

The north base of the central shrine contains the third inscription, which is fragmentary and mentions one Śivindiravāsi who made a contribution to the temple on the day of *Tiruvonam* in the month of *Ādi*.

The south base of the central shrine contains the fourth inscription copied in the year. A portion of it has been covered by a flight of steps now not in use. However, on my requisition, the steps were removed, and an estampage of the record was taken. The inscription belongs to the third year (2 plus 1) of Śrī Vallabha-



KAIKEYI SANTVANA.

GANGATARANA.

dēva (11th century A. D. ?), and refers to the grant of a village to the temple. The inscriptions now found in the Agastiśvaram temple do not read continuously, as the stones on which they are incised were rearranged carelessly in the course of its renovation.

The next six inscriptions were copied from the Kalkulam Taluk. Of these, No. 5 is dated in *Kollam* 435 (i. e. A. D. 1260) and relates to a gift of money for a perpetual lamp by Peṟṟān Mallan to be burnt in the Cēra Cola Pāṇḍya Mahādēva temple at Ālūr in Kalkulam taluk. The sixth one, dated in *Kollam* 1062 (i. e. A. D. 1887) refers to the *Aṣṭabandha* ceremony in the same temple. The seventh inscription is dated in *Kollam* 931 (i. e. A. D. 1756), and refers to a wayside charitable institution given by a private person. The eighth record was copied from the Mahādēva temple at Kaṭṭimāṅkōḍu. It is dated in *Kollam* 849, *Saka* 1775* (i. e. A. D. 1674) and states that Kaṇakku Udayan Īccaran, belonging to the *Daivaputra* caste, gave some lands for *Uccapūja* in the same temple. The ninth record is in *Vaṭṭeḻuttu* script, and registers the gift of a pillar by one Ādiccan Nārāyaṇan. The tenth inscription was copied from the four sides of a pillar set up in front of the Alisadi Vināyagar temple at Śekkaravilai, Ālūr in Kalkulam Taluk. The temple belongs to the *Īlava* community and the record in it is dated in *Kollam* 990 (i. e. A. D. 1815) and refers to a *Dharmadāna* deed for *Uccapuja* and offerings by Īccan Piccan and Aṇañci Māya Lakṣmī.

The next record was obtained from the Ādimūla Vināyaka temple at Oḻukaṇaśśēri, and is dated in *Kollam* 682 *Ani* 15 (i. e. A. D. 1507). It states that under the command of Mūtta Tiruvadi of Chiravai, Nādālvarmar residing in Idainadu, lying between Parali and Tōvāla, and also both the mountains, were exempted from the taxes *padai panam, talai panam, pata varam, anai vari* etc. "*Añjinanpukaḻidam*" (protector of the oppressed), a title borne by a Travancore king, is also seen in this inscription. It is worthy of note in this connection that there was a street at Quilon with that name and that the king who ruled in *Kollam* 701, also bore the same title.

The last of the inscriptions was copied from the western wall of the *Cempakarāman Maṇḍapa* in the Śuchindram temple, and is dated *Kollam* 722 *Adi* 14 (i. e. A. D. 1547). It registers a gift of land at Maṇakkudi and Tāmarakkulam for conducting the service of *Cempakaraman sandhi* in the same temple.

Ancient works of Art.

In the course of the explorations in the year, six images in stone were discovered at Tiruvitānkōdu, reported to have been

* The correct *Saka* date is 1596.

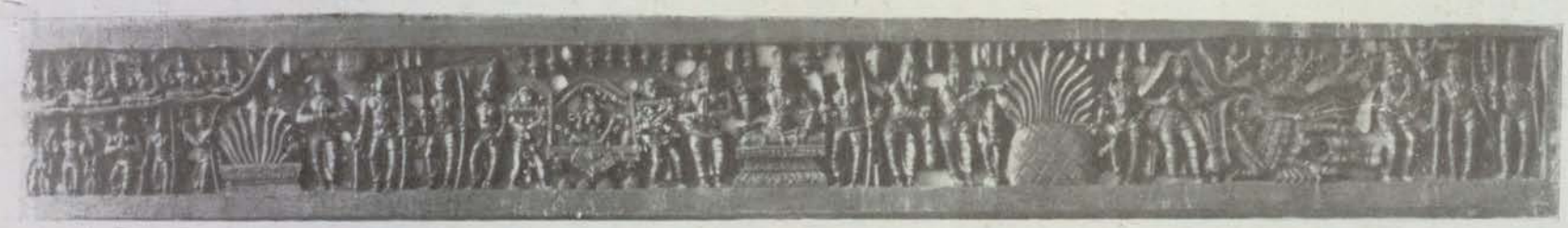
originally unearthed from the temple tank. Of these one is a figure of Viṣṇu measuring about 3 ft. in height and is damaged by the *makuta* and the face being broken from the body. The second is one of Subrahmaṇya leaning on a peacock, and measures 2′ 4″ from head to foot. Its upper left hand is in *Varada mudra* (pose) and the lower right hand in *Sūcihasta*, while the other arms are broken. The third and fourth images were broken and without heads. The fifth one is of Gaṇēśa, and the sixth of a Nāga measuring 1′ 1″, with the image of Kṛṣṇa sheltered by its five hoods. These sculptures belong roughly to the fifteenth century A. D. They are conventional in shape; but their drapery is exquisitely wrought. The figures, though damaged, are graceful and noble in form.

In my report for 1104 M. E. reference was made to the existence of precious specimens of wood carving at the Rāmasvāmi temple, Padmanābhapuram. A detailed examination of this was undertaken in the year under report, and a considerable portion of my time was occupied in this work. Beautiful wood carving in 45 panels depicting the entire story of the Rāmayana, is found all round the four walls of the temple just above the "*vilakkumādam*" and below the ceiling, forming decorative ornamentations of the eaves which come sloping down and hiding the carvings from the sight of the ordinary visitor. The impression one gets is that of a prodigious and vital panorama of *Purānic* figures chiselled with simple nobility and power and throbbing with delicate and eluding spiritual subtleties. There is a resilient splendour about the carved figures. Their heads are beautifully wrought, and their faces express a sweetness and serenity characteristic of humanity in the double sense of the humane and human, bearing the impress of an impetuous genius of workmanship. The following are the most important scenes represented in the panels:—

1. The Goddess Earth in the shape of a cow complaining to Śiva and all the Dēvas proceeding to Vaikuṇṭa.
2. Beginnings of Putrakāmēṣṭi yāga.
3. Birth of Rāma, Lakṣmaṇa, etc., and their first initiation in archery.
4. Tāṭakāvadha.
5. Māricanigraha and Ahalyāmokśa.
6. Preparations for Sītāpariṇaya.
7. Return to Ayodhya.
8. Preparations for the Coronation.
9. Kaikēyī's complaint and obstruction.
10. Vanavāsayātra.

(1)

(2)



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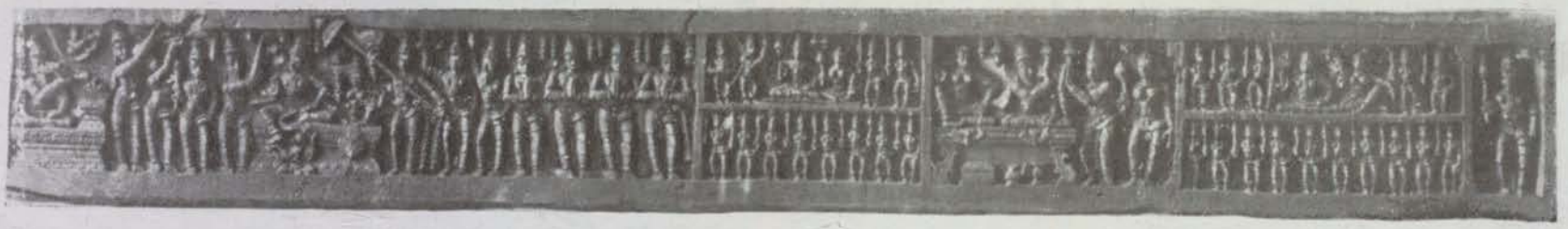

(1) MARICHANIGRAHA: (2) SITA'S AGNIPRAVESA: (3) SRI RAMA PATTABHISHEKA.

11. Death of Daśaratha.
12. Bharata in search of Rāma.
13. Pādukāpaṭṭābhiṣēka (damaged in four places).
14. Virāṭavadha (3 places damaged).
15. Śūrpaṇ:ka's Nāsikāchēda and Khara vadha.
16. Complaint of Śūrpaṇaka to Rāvaṇa, and Mārica coming to entice Sīta.
17. Rāvaṇa carrying away Sīta, Jaṭāyuvadha etc.
18. Sugrīvasakhya.
19. Saptasāla and Bāli nigraha.
20. Sugrīva paṭṭābhiṣeka.
21. Sampāti vākyam.
22. Hanumān crossing over to Lanka.
23. The Sea.
24. Crossing through Sura Sētu.
25. Rāvana's Antahpura (antechamber).
26. Aṅgulīyaka scene.
27. Akṣakumārayuddha.
28. Hanumad dūtyam and Hitopadēśa, Lankādahana.
29. Hanumān meets Rāma (damaged).
30. Sētu bandhana (damaged).
31. Darbha śayan.
32. Crossing over to Lanka and Angada's Dūtyam.
33. Yuddhayātra of Rāvaṇa, (damaged).
34. Yuddha
35. ,, } (Damaged).
36. ,,
37. ,, Kumbhakarṇanidra.
38. Kumbhakarṇa and Rāvaṇa (damaged).
39. Kumbhakarṇa Yuddha (damaged).
40. Kumbhakarṇavadha and Indrajit's yāga (slightly damaged).
41. Rāma-Rāvaṇa yuddha.
42. ,,
43. Rāvana's burial and Sīta's Agni pravēśa.
44. Return to Ayodhya and Pattābhiṣēka.
45. Anantaśayana.

The length of each panel is about 6′ 10″ and its breadth 10″. A few of them are 7′ 10″ in length. Unfortunately the figures have been varnished, and have therefore suffered in their elegance. Taking them as a whole, the carvings display great artistic skill. Each one of them has the expression of an inner informing voice, thus showing the masterly triumph of effort by the artists to capture the spirit of the great story which the carvings illustrate. As

works of art they are illustrative of the excellence of an ancient artistic tradition in Travancore. On seeing the panels one feels that there is a specially pleasing grace in the representation of womanly beauty in the figures, and also a certain amount of delicate manner and elegant smoothness combined with elevated and dignified composition. Many of the figures suggest an inexhaustible fertility of imagination and an acute feeling for form on the part of the artists-unknown craftsmen of versatile genius. The objects carved by them are charmingly simple; but they give utterance to a mysterious life of the soul, and probe the depths of our individual consciousness by their delicate characterization and life-like suggestiveness of composition combined with excellent decorative taste. These precious relics belong to *Kollam* 919 (i. e. A. D. 1744) in the reign of Rāja Mārtāṇḍa Varma, the maker of Modern Travancore.

Two other notable discoveries of the year in the field of ancient art relate to mural paintings, one on the walls of the Tiruvāmbādi shrine in the Śrī Padmanābhasvāmi temple, Trivandrum, and the other in the Palace at Kṛṣṇapuram, the capital of an ancient principality in Central Travancore. The relics of mural paintings noticed in the former are considered to belong to the reign of the Travancore King Āditya Varma Sarvāṅganātha (14th century A. D.) who was a great patron of art and letters. The Sanskrit inscription engraved in the shrine records that King Sarvāṅganātha constructed at the town of Syānandūra (Trivandrum) the shrine of Kṛṣṇa, the *gośāla*, a *maṇḍapa* and a *dīpikāgṛha* in the *śaka* year 1296 corresponding to A. D. 1374—1375. These newly discovered relics comprise mostly figures of women, in different kinds of drapery, and wearing many varieties of jewellery. Their coiffeures are particularly graceful. One panel is particularly striking in its composition and charm of colour. It depicts a music-party of women playing on the *Svarajit*, the *Goṭṭu vādyam*, the *mukha Vīna*, the *Viṇa*, the *Nāgasvaram*, etc. The figures are distributed in the given space with perfect balance, arrangement and grouping. One noteworthy feature about the scene is the absence of obtrusive sensation: there is a just proportion of well tempered harmony in which there is no thrilling note suggesting the possibility of discord.

The last of the mural paintings brought to light by the Department was in the Kṛṣṇapuram Palace, depicting the *Purānic* story of *Gajēndramōkṣa*. In execution, posture and composition, this is one of unsurpassed excellence and is a priceless piece of artistic work. There is about it, in addition, a sweet strange mystery of what beyond may lie and yet remain unseen. This mural is the largest in the State so far discovered, and covers a space of nearly

To face page 6. Plate 4.

RELICS OF MURAL PAINTING AT TIRUVAMPADI SHRINE,
TRIVANDRUM.

GAJENDRA MOKSHA — MURAL PAINTING FROM KRISHNA PURAM PALACE, KAYANKULAM.

154 sq. feet (14' horizontal, 11' vertical). Judging from its technique, the picture is presumed to belong to the early part of the 18th century A. D. and is probably the latest example of fresco painting done on a large scale, bringing humanity to art after a period of stiffness. One can see a wonderfully high quality of craftsmanship in the picture, illuminated with lovely colours, and also a magnificent and splendid composition. There are also a melody of line, and harmony of colour in it, coupled with a delicacy of form and design. One notices with surpassing effect a vigorous drawing of animal life in it conveying an expression of pathetic tenderness.

Excavation.

An important aspect of archaeological work which was undertaken in the year relates to excavation. The existence of some interesting megalithic monuments of the neolithic age was brought to my notice by Mr. A. Fullbrook Leggatt in his estate at Tengakkal, nine miles from Vaṇḍiperiyār on the High Ranges. Advantage was taken of his kind help and co-operation in the survey of those monuments and in excavating two of their sites. On examination it was found that they were cairns containing underground stone-cists made of granite slabs, or pre-historic burial chambers. Pre-historic burial graves such as stone circles, cairns, cromlechs, barrows, dolmens and cistvaens are found in abundance on the High Ranges in Travancore. The erection of monuments for the memory of the dead forms one of the noteworthy elements of neolithic culture. (1) "The idea of the neolithic man was that the spirit of the dead should be given a location as in life, that the chamber of the dead should be a copy of the chamber of the living. The grave was to be the prototype of the home. The practice of constructing sepulchres for the dead came therefore into existence. The neolithic tombs or tumuli have been found beneath specially constructed cairns or earth mounds in various places. The earth slabs are sometimes long in shape in the earlier, and circular in the later periods. Sometimes, we find either in these barrows (literally hillocks) or quite separately from them single stones or menhirs (literally lofty stones) in commemoration of the dead. Sometimes we find a number of stones, generally three to four with one superimposed over the other to form a chamber for the dead, in which the tumuli are located. These are called dolmens, from celtic—dol meaning table and men-stone. Sometimes, we find huge circles of stones-cromlechs (literally stone circles) as they are called, enclosing dolmens and barrows, or standing by themselves. These stone monuments, menhirs, dolmens, cistvaens and cromlechs, were constructed on

1. Page 111. Pre-Muḥsalman India. V. Rangacharyar.

account of the primitive belief that unless the departed spirit had a home and other things as in life, it would hover restless and troublesome around its old abode, doing harm thereby to the living."

In my excavation of the sites, I experienced in the first place considerable difficulty in getting the necessary clue to the sepulchral chambers. Secondly, the coolies had certain superstitious beliefs regarding grave-digging, and they could not be persuaded to undertake the work. Thirdly, they were inexperienced in archaeological excavation. Notwithstanding these obstacles, I was able to rexhume three cists as a result of a laborious process of excavation. In cist No. 1, the measurements of the cap stone were on the average 9′ 6″ length, 6′ 10″ breadth, 1′ thickness, and the area excavated was 10′ length, 8′ breadth and 4½′ depth. Two burial urns were unearthed, one of which was 5′ 13″ in circumference at the mouth, 7′ 1″ in the middle, and 2′ 10″ in height. The smaller urn had a circumference of 3′ 8″ at the mouth, 5′ 6″ in the middle, and was 2′ 6″ in height. They were found side by side, with an intervening space of 1′ 4″. The thickness of the big urn is 11/16″, while that of the small one ½″. The bigger urn has all round it a ring chain with parallel symmetrical ends.

In the second cist, the cap stone measured 8′ 10″ in length, 6′ in breadth and 10″ in thickness. It was roughly tortoise shaped, and the area excavated was 10′ in length 10′ in width and 3½′ in depth. Three small urns were discovered, but they were broken. Their top lids measured 1′ 7″ square and 2″ thickness. The height of these urns varied from 20 to 30 inches.

In the third cist, the cap stone measured 8′ in length, 3½′ in breadth and 3′ 6″ in thickness, and the area excavated was 8′ length, 8′ width and 3′ depth. In this nothing except the chamber vaults was discovered.

The stone circle which enclosed these three cists, was 85′ in circumference; and before excavation the dense vegetation of the place had to be cleared, and then the huge granite stone pieces removed. Roughly, an area of about 14 feet square had to be dug and the earth removed.

A more interesting pre-historic relic which was come across relates to two other cists in Mr. Leggatt's estate. In plan they are rectangular in shape, with four stone sides and a heavy cap stone. The measurements of cist No. 1 are 5′ 4″ length, 3′ breadth and 4′ 10″ depth. The width at the bottom of the chamber is 3′ 9″ and length 6′ 2″. Cist No. 2 is double chambered, the length of the middle separating stone being 4′ 10″. The length of the end stone is 4′ 6″. The length of the side stones is 4′ and that of the back stone 4′ 10″. The length of the front stone is 8′ 9″. The thickness of the slabs is 6″ and the depth of the chamber is 5′. The

width of the first chamber at the top is 2′ 7″ and that of the second 2′ 10″, while their bottom width is 4′ respectively. One noteworthy feature of the chambers is the presence of a circular hole about 1′ 2″ in diameter on one of the side slabs, probably intended as a passage for the soul to return to earth after a long cycle of years. The presence of the circular hole on the solid side slab seems to show that the soul was expected to return at length to the tomb and probably to reenter its former body. Fergusson says that "these two, the holed stone and the cimolised cist, are perhaps the most direct evidence of similarity between the east and the west. But the whole system affords innumerable points of contact, not sufficiently distinct perhaps to quote as evidence individually, but collectively making up such a case that it seems very difficult to refuse to believe that both styles were the product of one kindred race of men, who, at the time they erected them, must have been more or less directly in communication with one another."

Trial diggings on another site at Vellimalai near Eraniel, about 40 miles from Trivandrum, brought to light the existence of 20 sepulchral urns. Two of them were unearthed, from one of which two iron axes were discovered. Their measurements are: Axe No. 1:— length 8·8″, breadth at the broader end 3.4″, breadth at the shorter end 2′ 7″ and thickness 0· 7″. Axe No. 2:— length 5.5″, breadth at the broader end 2·3″, breadth at the shorter end 1·8″ and thickness 0.3″.

The pottery of these burial urns and of those discovered at Tengakkal Estate, Vaṇḍiperiyār, are not painted and have very little decoration. The larger urns have a chain-pattern or bead-pattern drawing on the exterior, close to the mouth. The smaller pots found inside are of the thin slip variety. Two of the smaller pots inside were wide mouthed, with deep narrow bodies, and round bases. The relics unearthed from Vellimalai may be ascribed to the early iron age, and those exhumed from Vandiperiyar to the neolithic period. Being half-baked earthernware urns, they had become fragile on account of being buried in damp earth and had all got so broken or cracked that they could not be removed to the Museum.

"The commonest kind of ancient sepulchre found in Southern India and the Deccan is the tumulus, the prototype of the Buddhist *stupa* or tombs. These tumuli are circular mounds of earth surrounded by a ring of big boulders firmly planted in the ground to keep the tumulus in position and to mark the sacred spot. Occasionally there is an outer circle of stones around the cairn enclosing the processional path and sacred precinct. The tumuli are unchambered. The former contain a large or small rectangula

chamber built of rough huge slabs of granite, arranged like the sides and ends of a box. A single slab forms the lid or roof. Sometimes the front slab of the tomb is a round bolt cut through the centre of the slab, or instead, the front is provided with a small stone-lined passage leading into the tomb, the entrance being closed with a stone slab securely fixed in the ground. The smaller chambers appear to be the graves of single persons, while the large chambers with openings in front represent family vaults, and as members of the family died, their cremated remains were placed in urns which were passed through the openings which were promptly closed again. The unchambered tumuli have only a floor of stone slabs below the ground, or no floor at all. On these the remains of the dead, together with the usual offerings, were deposited and covered with earth. Then as a rule, two or three big heavy blocks of stone were placed on the top of the remains, presumably to prevent the spirits of the dead from returning to earth and causing trouble to the living." (1)

Conservation.

An aspect of archæological work which had not received due attention till recently is the conservation of ancient monuments. As a result of correspondence on the subject, Government were pleased to pass Regulation 1 of 1112 for the preservation of ancient monuments and of objects of archæological, historical and artistic interest. The necessary rules for working the regulation have since been published. The usual maintenance of historical monuments, such as the ancients forts at Paḷḷippuram, Kōṭṭappuram, Padmanābhapuram, Udayagiri and Vaṭṭakōṭṭa, and also the tombs of DeLannoy, of General Cullen, etc., was looked after by P. W. D. in consultation with me. Attention was concentrated in the year on the conservation of the ancient Palace at Padmanābhapuram, where a museum of antiquities is proposed to be started to house relics of archæological, historical and artistic importance. A considerable impetus is proposed to be given to conservation as a part of archæological work in the State in future, and steps are being taken to declare protected under the Ancient Monuments Preservation Regulation the old temples, palaces and other relics having a historical, archæological or artistic importance, in the hope that, after their protection they will be treated under the regulation with due regard to their proper maintenance.

At the Palace at Padmanābhapuram over forty-five items of work necessary for its proper conservation were carried out in the year. Of these, the room containing the mural paintings received the greatest attention, where the necessary repairs to the ceiling

(1) Page 12. The Story of the Stupa. A. H. Longhurst.

KRISHNA AND GOPIS.

and to the floor were carefully attended to without any obliteration of their ancient charm. Secondly, the *Navarātri Maṇḍapa* and the shrine in front of it were repaired and all the chunam from the sculptured pillars was removed. Thirdly, the mica panes of the windows of the palace were replaced by fresh ones. Similarly lacquered railings on the walls were restored. All the wood-work in the palace showing signs of decay was attended to. Lastly, the railings of the balcony under the clock tower, which had fallen away, were properly repaired and their gable supports strengthened. A police watch has also been arranged for the palace; and two fresh panels of mural paintings were copied in their original size and colour under my supervision. One of them relates to Kṛṣṇa and the Gōpis (4 ft. 2″ × 3 ft. 8″) and the other to the marriage of Śiva and Pārvati (4 ft. 1″ × 3 ft. 2″). In the first Kṛṣṇa is represented as playing on his flute at Bṛndāban, divine and melodious tunes when all the Gōpis flocked round him, leaving their homes in great numbers to hear the divine melodies of the flute, as to them, "heard melodies are sweet, but those unheard are sweeter." The Gōpis are seen motionless, forgetting all the woes of worldly life, enjoying the heavenly music. The figure of Kṛṣṇa is depicted as *Nīlamēgha Śyāmala*, blue as the rainy clouds, with a smiling face, wrapped in his musical melodies. There is a *Kirīta* on the head, ornamented with peacock feathers over the tied hair-knot. There are also *Hāra, Angadha, Kaṭaka, Aṅgulīyaka, Udara-bandha, Nūpura* and other ornaments on the figure, and the *Yajnopavīta* goes down over the left shoulder. Kṛṣṇa is represented with red garments, with a *Vanamāla* stretching from the neck down to the feet. The artist has indicated three bends (*Tribhaṅga*) in the body of Kṛṣṇa, whose right leg rests on the floor, while the left is seen going across in front of the right one. The Gōpis are all represented with smiling lips, moved by the rapture of Kṛṣṇa's music and with an intense devotion combined with love and worship. Some of them are painted in red and others in blue, white and green. All of them hold *Lilāpadmas* in their hands, and their hair is seen tied at the back and pinned with golden flowers set in with rubies and hanging *Guchchas* on the hair-knot. There is an abundance of floral design in the picture, and also a depiction of *Makaras* or fish whose movements are carefully indicated.

There are in this picture a restrained force and dignity, a clearness of drawing, a wealth of detail, and above all a deep and unsurpassed richness of colours, delicacy and sweetness.

The next panel depicts of the marriage of Śiva and Pārvati. There are six main figures (three males and three females) in this picture, Śiva, Brahma and Viṣṇu, and Pārvati, Śrīdēvī and Bhūdēvī.

Two other male and female figures are seen at the back of the gods and goddesses, but only their heads are visible. Śiva and Pārvati are painted in coral-red colours, and both are in bridal attire. There is a coyness of expression emanating from the lovely and smiling face of Pārvati. She holds a *Varaṇamāla* and wears a *Karanda Makuta* with *Prabhávali* or *Siraschakra*. Her two ears have *Ratnakuṇḍala*. Pearls and rubies in different patterns adorn her neck. Various ornaments such as *Udarabandha, Kucabandha, Kēyūra, Kaṅkaṇa, Valaya, Aṅgulīyaka, Nūpura etc.*, are on her body. She is portrayed in *Tribhaṅga* pose, her right-leg resting on the floor while the left is raised somewhat. She wears a blue ornamental silk with hanging *Gucchas*. Two lady attendants, Śrīdēvi and Bhūdēvī, stand on her left side, the former painted in blue and holding in her right a golden plate or cup with fruits. Bhūdēvī is depicted in coral-red, and in her left hand is a *Cāmara*. Both figures are adorned with different kinds of jewellery. The picture of Śiva gives a heightened sense of the value of colour and form though it is stereotyped in pictorial convention. He has four arms, the back right holding a *paraśu* and the front in *Varadamudra*. The back left arm holds a *mṛga* or deer, while the front one is hanging down to the knee. On the figure of Siva is seen a *Jatāmakuṭa* with *Ganga* and crescent moon. The right ear is adorned with *Simha kuṇḍala* while the left one has a *Patrakuṇḍala*. Garlands of *Kapālas*, rubies and pearls, armlets, *Udarabandhas*, anklets, bracelets, finger and toe rings are also well depicted in the figure. The mark of *Kālakūta* is shown in blue on Śivas's neck. Similarly *Yajñopavīta* with *Channavīra* is also seen on the shoulder. In his attire Śiva has an ornamental white-grey garment. On the right side of Śiva, Brahma with three faces and four arms, and Viṣṇu with four arms are also painted. Both Brahma and Viṣṇu are seen with folded hands in *Anjali* pose. The form of Śiva in this posture is that of Kalyāṇamūrti.

The colour of both these murals is lively and charming. The figures of the women are strikingly dignified in posture and charming in look. The simple energetic style of figure drawing which stands out in bold colours generally against a red background seems to be the element which produces the imposing result of the murals. Added to this there is a clear architectonic arrangement, rich and tasteful and lending a distinctness and rhythmic effect to the whole scene. The panels are splendid with colour, and their linear composition is full of details of extreme interest. The figures are drawn in simple out line and with antique dignity. 'A vibrant life of form, disintegrating expanses of colour, a pictorial cohesion and a sparkingly dazzling atmosphere of majestic simpli-

To face page 12.

Plate 7.

PARVATI PARINAYA.

city are seen in the two panels vigorously executed with harmony of tone and masterly skill. The figures have all beautiful heads and they are in their irreprochable correctness not only rich but also serene. An air of deep spirituality, hallowed tranquility and peaceful calm makes the figures and scenes of the two paintings specially attractive, portraying, as they do, the typical expression of the essentially Hindu temper. Above all, the repose of the attitudes and the grouping of the various figures give a great solemnity to each scene. One gets on the whole, the impression of a gorgeous achievement of a series of sublimated still lives or statuesque sibylline figures. The faces of all these however have an expression of grave and dignified composure: and every figure stands out against a background set in some architectural design. The scale of colours is made richer and more manifold by the introduction of cutline drawings, form, and drapery being strongly defined and filled in with colours whose distribution is directed by a general law of harmony and composition, resulting in a crysallic state of stiff formality.

Publications.

The index to volume 7, Parts 1 and 2, of the Travancore Archæological Series was prepared in the year and sent for printing to the Government Press. A note on Travancore temples was also got ready under directions of the Dewan for Mr. Mahadeva Desai. It was accepted by the Railway Publicity Officer with the Government of India, and has been published in the Indian State Railways Magazine. An invitation having been received on behalf of the India Soceity from Sir John Cumming to contribute an article on Travancore Archæology to the proposed publication of the Society "Revealing India's Past," the same was accepted, and the article prepared and sent. Lastly, a short "visitor's guide" to the Government museum was printed and copies of the same are available for sale.

The Museum and Sri Chitralayam.

These two institutions continued to be under my charge throughout the year, and not an inconsiderable part of my time was taken up with their administration and in the exhibition and display of their contents. The reports of these institutions are published separately.

The following is a statement of Receipts and Expenditure of the Department in the year :—

Receipts.

	Rs.	Ch.	Cash.
Sale of unserviceable articles	1	0	8
Sale of Photos	13	20	12
Sale of Elements of Hindu Iconography	165	0	0
Other Archæological Publications	12	24	0
Tolal	192	17	4

Expenditure.

Salary of the Gazetted Officer including allowance	3,286	13	15
Establishment pay	2,647	5	6
Travelling Expenses	797	6	14
Contingencies	1,359	13	6
Total	8,090	11	9

I have the honour to be,
Sir,
Your most obedient servant,

R. VASUDEVA PODUVAL,

Director of Archaeology.

APPENDIX A.

Lithic Inscriptions copied in 1112 M. E.

No.	Place of inscription.	Dynasty.	King.	Date.	Language, & Script.	Remarks.
1	On the wets base of the central shrine of Agastyaliṅga shrine, Agastīśvaram.	Pāṇḍya.	Śrīvallabha.	2nd year.	Tamil.	Begins with "திருமடந்தையும் தயமடந்தையும்" and refers to Munnūṟṟuvamaṅgalam.
2	Do.	Do.	Do.	4th year.	Do.	States that while the king was seated in Aḷakiyayāpāṇḍyarājan Pallikkettil in Tiruppuvanam, provision was made for feeding 50 persons returning after bath in *Kanyātīrtha*.
3	On the north base of the Central shrine of the same.				Do.	Fragmentary. Mentions Śivindiravādi a person who contributed something to the temple on the day of *Tiruvoṇam* in the month of *Adi*.
4	On the south base of the central shrine of the same.	Do.	Do.	2 plus 1.	Do.	Refers to the grant of a village.

No.	Place of inscription.	Dynasty.	King.	Date.	Language, & Script.	Remarks.
5	On the south base of the central shrine of the Cēra Cōla Pāṇḍya Mahādeva temple, Āḷur, Kalkulam Taluk.			Ko. 435 A. D. 1260.	Tamil.	Gift of money for a perpetual lamp by a person named Nagarattu Peṟṟān Mallan.
6	On a stone built into the floor of the Maṇimaṇḍapa of the same temple.			Ko. 1062. A. D. 1887	Do.	Records the Aṣṭabandhanam of Mahādēvar and the Prāṇapratiṣṭa of Sabhāpati, Śivakāmi Amman and Karikkal Ammai by the trustee Nakaran Tāṇumalayaperumāl.
7	On a stone standing on the road side at Vīranārāyaṇaśeri, Kalkulam Taluk.			Ko. (9?) 31? A. D. 1756	Do.	Records that a private individual made a gift of land for a wayside charitable institution. Damaged.
8	On the four faces of a pillar set up in front of the Mahādēva temple, Kaṭṭimānkōdu, Kalkulam Taluk.			S. 1775 (?) Ko. 849 A. D. 1674 Saturday.	Do.	Gift of land for the *Ucca puja* and offerings by Kaṇakku Udayan Īccaran belonging to *Daivaputra* caste in Kaṭṭimānkodu.

9	On a pillar in the *Maṇḍapa* of the same temple.			Ko. 47 (?)	Vaṭṭeḻuttu.	Refers to the contribution of a pillar by Ādiccan Nārāyaṇan.
10	On the four sides of a pillar set up in front of the Ālisadi Vināyakar Temple belonging to Īḻavā community at Śekkaravilai, Ālūr, Kalkulam Taluk.			Ko. 990 A. D. 1815	Tamil.	Gift of land for *Uccapuja* and offerings by Īccaran Piccan and Aṇaiñci Māya Laccimi.
11	Ādimūlavināyaka temple, Oḻukiṇaśśēri.	Travancore.	Mutta Tiruvadi of Jayatunganādu and Mutta Tiruvadi of Ciraivay.	Ko. 682 Ani 15.		States that under the command of the Muttatiruvadi of Jayatunganādu and of Ciraivay, the Nādalvarmar were exempted from certain taxes.
12	On the western wall of Cempakarāman Maṇḍapā of Sthāṇunāthasvāmi temple, Śuchindram.	Do.		Ko. 722 Adi 14.	Do.	Registers a gift of land for conducting the service of Cempakarāman sandhi in the same temple.

APPENDIX B.

Places visited by the Director :

Kadiyapaṭṭaṇam
Chēramangalam
Padmanābhapuram
Mukundara
Tiruvitānkōdu
Madras
Suchīndrum
Pulluvila
Veḷḷimala
Palliport
Koṭṭappuram
Vaṭṭakkoṭṭa
Tengakkal
Aramboly
Kaṇiyākulam
Koṭṭavaṭṭam
Kṛṣṇapuram
Colapuram
Cape Comorin
Cencoṭṭa
Śāmbūrvadakara

Places visited by the Pandit Assistan t:

Kadiyapaṭṭaṇam
Talakkulam
Neyyāttinkara
Mukundara
Tiruvitankōdu
Padmanābhapuram
Cape Comorin
Veḷḷimala
Nagercoil
Putteri
Kāṭṭuputtūr
Aḷakiyapāṇḍyapuram
Kurattiyara
Alūr
Viranārāyanaśeri
Toṭṭiyodu
Tiruvaṭṭār
Maṇalikkara
Valia Udayadiccapuram
Rājākkamaṅgalam
Oḷukanaśeri
Tirunaynārkuricci

APPENDIX C.

List of books added to the Library in the year 1112 M. E.

1. The Briton in India.
2. A. B. C. of English Usage.
3. Dharma and Society.
4. Economic conditions in South India Vol. I.
5. Do. Do. Vol. II.
6. Human anatomy.
7. The Human Form and its use in Art.
8. Before the Dawn of History.
9. The Art of the Pala Empire of Bengal.
10. Tatvabindu with Tatvavibhāvana.
11. A search in secret India.
12. A search in secret Egypt.
13. Aiṅkurunūru with Commentary. (Tamil)
14. Saṅgīta oli-nūl (Tamil)
15. Pattuppāṭṭu with Commentary. (Tamil)
16. Akanānūru with Commentary. (Tamil)
17. The secret Path.
18. Sanskrit Bhāṣā Sāhitya Charitam. (Malayalam)
19. Aṣṭādaśasmṛti. (Sanskrit)
20. Gaekwad's oriental series Vol. LXVIII.
21. The Art of Today.
22. Painting: An aid to the fuller appreciation of fine arts.
23. Hindu Civilization.
24. Tāṇḍava Lakṣaṇam.
25. A Hermit in the Himalayas.
26. Knowledge is power.
27. The Handy English Sanskrit Dictionary.
28. Bulletin of the Madras Government Museum-Outline of temple architecture.
29. Svara Siddhānta Chandrika.
30. Bulletin of the Rama Varma Research Institute Vol. IV.
31. Master pieces of Figure painting.
32. An outline of Modern Knowledge.
33. Dance as an Art form.
34. Ancient Civilisations.
35. Gaṇēśa (A monograph on the elephant-faced God).
36. History of Kerala, Vol. III.
37. The Cōlas.

38. Proceedings and Transactions of the Third Oriental Conference, Madras 1924.
39. The Museums of India.
40. The story of Indian Civilization.
41. Bālarāmabharata No. VII, Travancore Sanskrit Series.
42. Viveka Mārtāṇḍa No. VIII, Travancore Sanskrit Series.
43. Śaunakīya No. IX. Travancore Sanskrit Series.
44. Vaikanasāgama No. X. Do.
45. A Survey of painting in the Deccan,
46. The wandering spirit—A study of human migration.
47. Art of the Far East.
48. The modern movement in painting,
49. Chughtai's Paintings.
50. Gaekwad's Archæological Series No. I — Indian Pictorial Art.
51. Vijayanagara centenary commemoration Volume (1936).
52. Kuppuswami Sastri commemoration Volume.
53. Repair of Ancient Buildings.
54. Architecture.
55. A hand book of Gwalior.
56. How to observe in Archæology.
57. Digging up the past.
58. The Travancore Administration Report for 1111 M. E. (1935—36).
59. Cēra kings of the Sangam Period.
60. The coinage and meterology of the Sultans of Delhi.
61. The Cultural Heritage of India Vol. I.
62. Do. Do. Vol. II.
63. Do. Do. Vol. III.
64. Art and Meditation.
65. Medieval Indian sculpture in the British Museum.
66. Chamber's Twentieth Century Dictionary.
67. Parikathai (Tamil).
68 Creative India.
69. The Legacy of India.

LIST OF EXCHANGE.

1. Annual Report of the Archæological Survey of Mysore.
2. Annual Report of the Archæological Department, Cochin State.
3. Bulletin of the Bhandarkar Research Institute, Poona
4. Annual Report of the Archæological Survey of Ceylon.
5. Journal of the Behar and Orissa Research Society.
6. Indian Historical Quarterly.
7. Dwaja.
8. Le-Monde Orientale.
9. Bibliography of Indian Archæology, Kern Institute, Leyden.
10. Publications of the Varendra Research Society.
11. Bulletin of the Dacca University.
12. Journal of the Mythic Society, Bangalore.
13. Publications of the Madras University.
14. Do. of the Annamalai University.
15. Bulletin of the Madras Government Museun.
16. Report of the Watson Museum of Antiquities, Rajkot.
17. Bulletin of the Fine Arts Museum Bostom.
18. Annual Report of South Indian Epigraphy. Madras.
19. Journal of the Andhra Research Society.
20. Annual Report of the Pudukotta Museum.
21. Journal of the Calcutta Oriental Society.

JOURNALS SUBSCRIBED FOR.

1. Indian Art and letters.
2. Architectural Review.
3. Journal of the India Society of Oriental Art.
4. Indian Culture.
5. Journal of the Greater India Society.

APPENDIX D.

LIST OF PHOTOS TAKEN DURING THE YEAR 1112 M. E.

No.	Particulars	Size of plate.
1	Mural painting of the Dance of Naṭarāja at Padmanābhapuram	Full
2	Ardhanārīśvara (Mural) Padamanābhapuram palace.	Do.
3	Harihara (Mural) Do.	Do.
4	Music party (Mural) Do.	Do.
5	Punaccal Valiya Yajaman (stone)	Half
6	Iravikuṭṭi Pillai (stone) in the field at Kaniyakulam	Do.
7	View of the Upper Māliga of the Padmanābhapuram Palace.	Full
8	Distant view of the same Māliga	Do.
9		
10		
11	Paintings—Photos recopied from full size to half	Half
12		
13		
14	Stone image of Agastya, Trivandrum Museum (left to right)	Quarter
15	Do. Do. (right to left)	Quarter
16	Do. Do. (Profile)	Do.
17	General view of the Museum, Trivandrum	Full
18	Inside view of the same Museum	Do.
19	Central Hall of the same	Do.
20	General view of Sri Chitralayam	Do.
21	Ravi Varma Picture Room	Do.
22	Distant view of the Museum.	Do.

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